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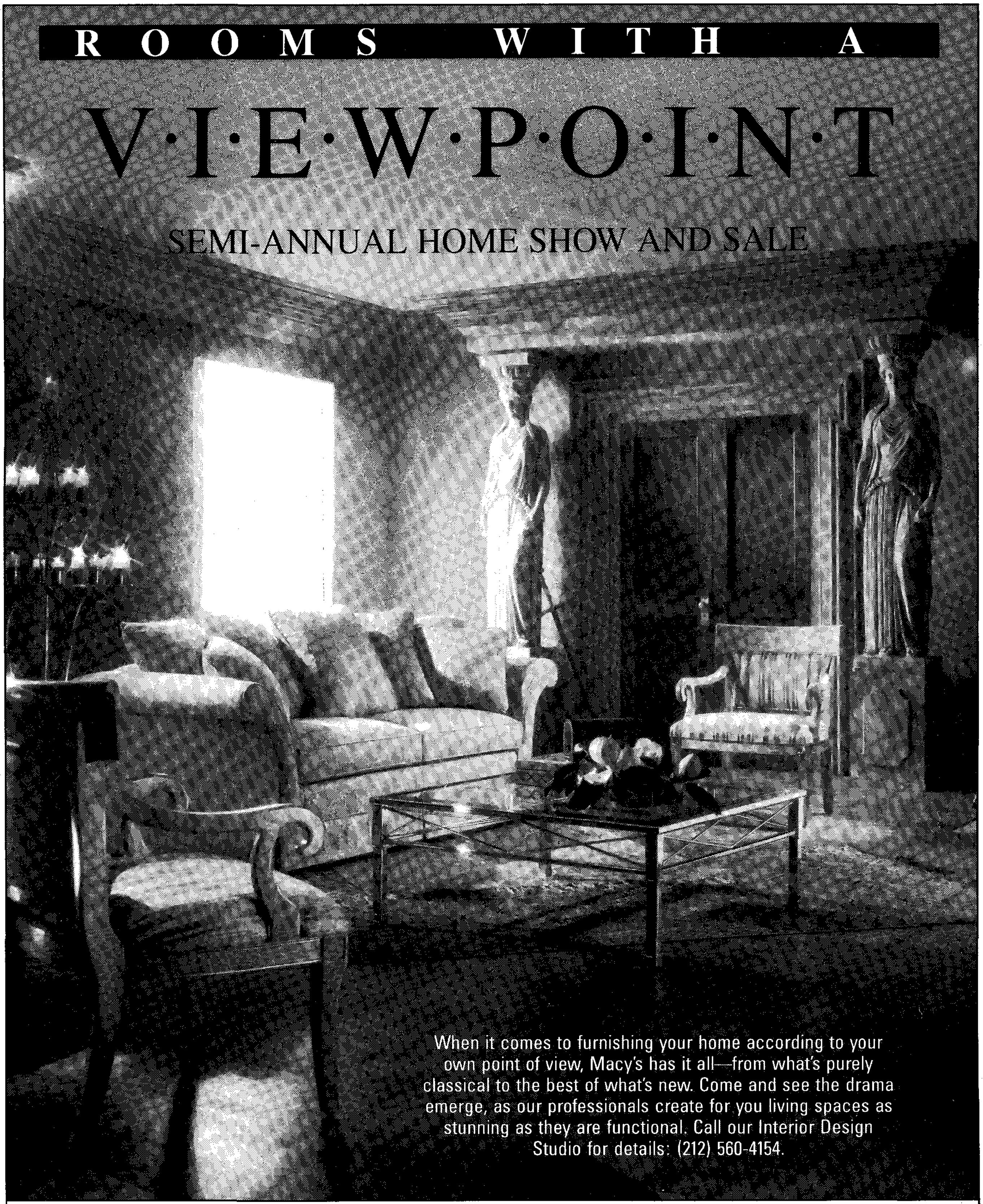

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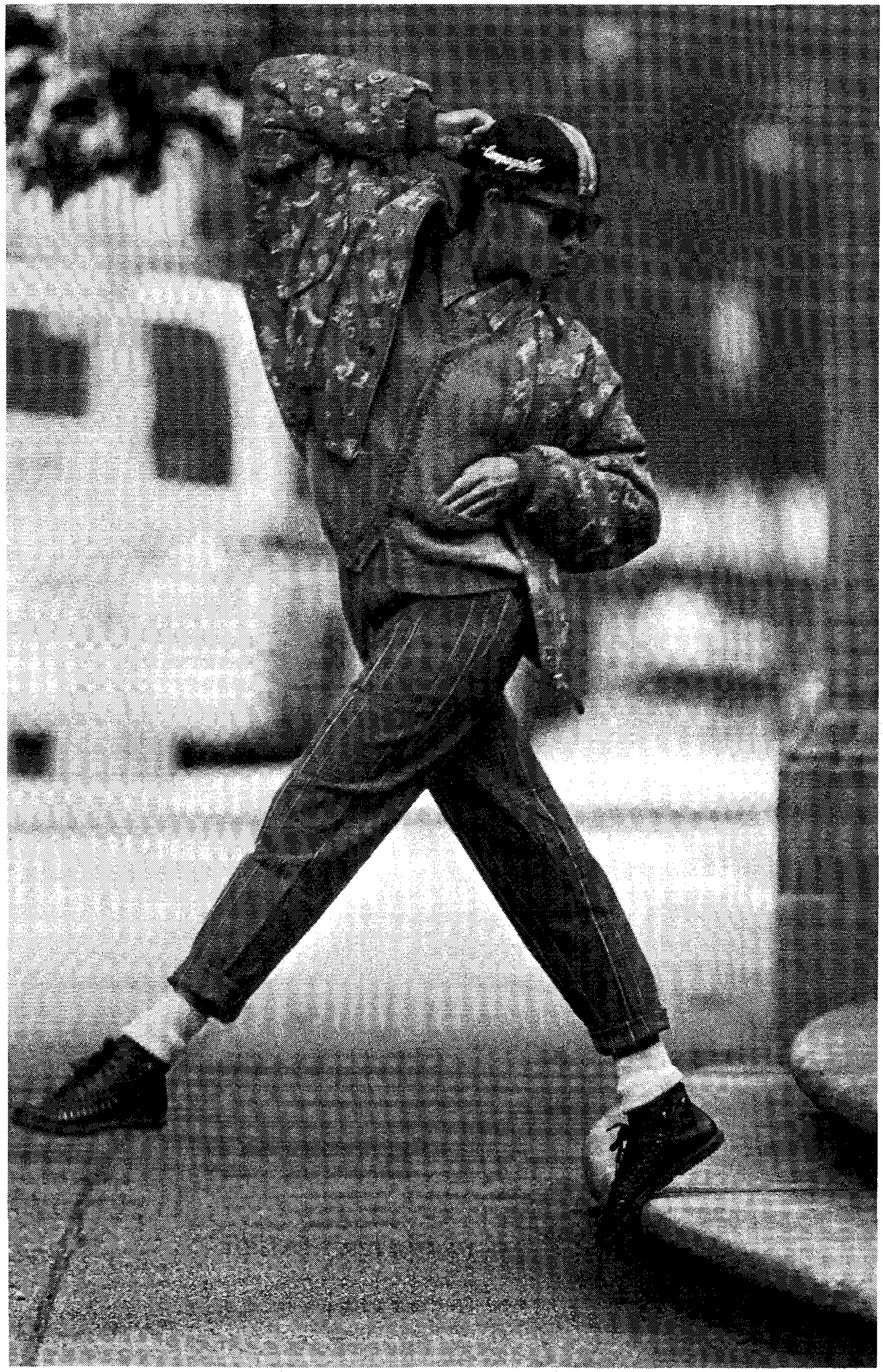

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New proprietors and values are taking hold at the television networks. They are now run by administrators and investors—not broadcasters—whose decisions are affecting every aspect of TV, from the format of the morning news shows to the size of travel advances. Revenue and audience growth are no longer automatic, and the broadcasters face competition from cable, syndicated programming, and independent stations. Ed Diamond takes a look at the new world of network TV.

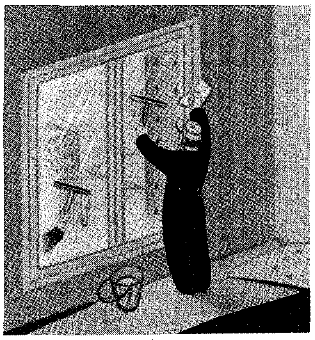
26 The Death and Life of Perry Ellis

BY PATRICIA MORRISROE

On May 30, designer Perry Ellis, 46, died—some people say of AIDS. Ellis was handsome and charming, the ultimate southern gentleman, and in less than ten years he'd become one of America's major designers. Ellis was a public personality and an intensely private man—though he'd been sick for at least six months, he discussed his illness with almost no one. "Perry thought he was immortal," says an assistant. "Disease just didn't fit into the picture."

40 How to Sell Your Co-op

BY STEPHEN M. POLLAN, WITH MARK LEVINE



The balance of power in New York residential real estate has shifted to the buyers. Savvy apartment hunters and an overabundance of available apartments have made it harder for sellers to get the price they want for their homes and still turn them over in a reasonable time. But if you're selling, there are some things you can do to ensure success. This guide explains how to set the price for your apartment, prepare it for sale, and find the right professionals to help you. The first of two parts.

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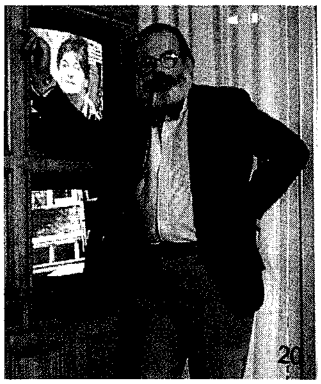

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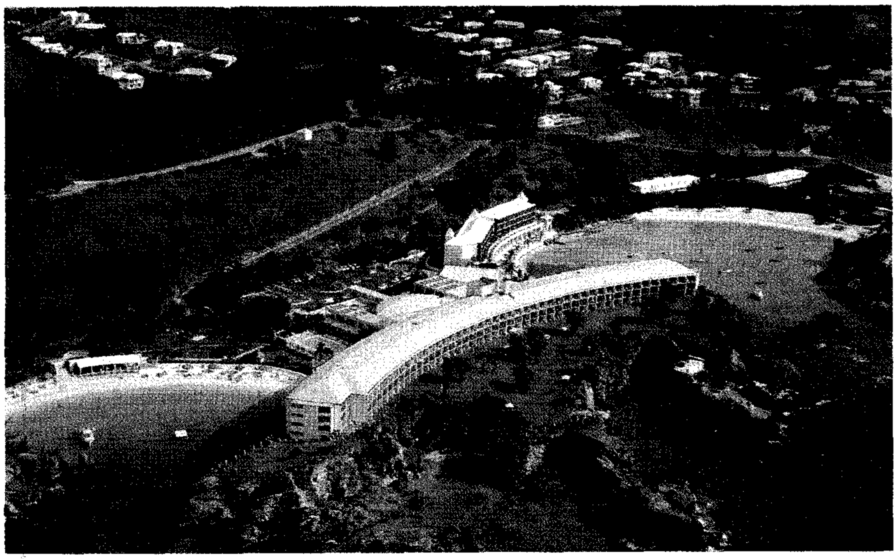

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What more need we say?

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LETTERS

Decline and Fall

I HAVE SHELVES OF BOOKS ON THE MOVIES. I have photos and letters from actors I cared about long ago. I even spent four years in Hollywood trying to be a scriptwriter. David Denby's "Can the Movies Be Saved?" [July 21] may well be the best writing I've ever read on the business. It is a gem—bright, insightful, informative, and full of ideas. A knockout piece!

Joseph C. Bogdan
Detroit, Mich.

SINCE STUDIO EXECUTIVES HAVE TO BE cautious in the face of enormous financial and career risks, why not set up a research-and-development system that would allow some risk-taking and creativity?

The system would work like a high-risk mutual fund. A "Columbia Beacon" or "Orion Constellation" division could be created and a small pool of money set aside to encourage low-budget films by emerging talents. Since the projects would be kept small and housed in a division seen, from the outset, as producing experimental, high-risk films, the studios would be able to develop new talent without taking a bath if the films didn't do well. And film executives would not be nervous about damaging their careers if the movies didn't become major hits.

In the same way that mutual funds invest in small, growing companies for future returns, an R&D fund at each studio might bring us more Jim Jarmusches and Susan Seidelmans, and thus start to fill the creative void Denby has alerted us to.

Lloyd Trufelman
Manhattan

DAVID DENBY IS RIGHT. THERE ARE PROBABLY more corporate types running studios than is healthy, and what the industry needs are more "movie people." But he forgets that the original movie moguls—the Louis Mayers, the Darryl Zanucks—had no more background in movies when they began than the current executives do. And they were far from being courageous pioneers. Many balked at the technological innovations of sound and color, embracing them only to spark lagging market shares.

By the fifties, attendance, even with the Mayers and Warners and Zanucks still in charge, was in steep decline; herewith, the major problem that Denby seems to miss. What fueled the factory system of Old Hollywood was demand. From the twenties through the forties, movies were *the* popular entertainment. Everybody went. Until television.

People stopped going. And they didn't go to see the movies Denby wants to see more of. They still don't. *McCabe & Mrs. Miller, Taxi Driver, Chinatown*—these and a number of other films Denby refers to were money-makers, yes, but moderate ones. *The Jungle Book* outgrossed *McCabe, Billy Jack* outdid *Taxi Driver*, and *Jaws* blew out *Chinatown*.

The sad, sorry fact that Denby does not stress is that as bad as films may be these days, people are going—in droves. From an annual attendance of 780 million in 1970, ticket sales have gone up to 1 billion a year. And pictures *are* suffering. The aesthetics and even much of the content is more music video than movie. In the last ten years, the hot talents have been a big fish, a couple of robots, a bodybuilder, and a squad of teens. The hottest ticket sales have been for sequels, remakes, sequels that are remakes of homages, ad nauseam. However poor the taste of those making the decisions may be, they are doing what people in their jobs have always done: exploiting demand. What has changed over the years, what has deteriorated in quality more than the movies themselves, is the demand.

Bill Mesce
Bloomfield, N.J.

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017. Please include a daytime phone number.*

DAVID DENBY'S ESSAY ON THE SALVATION of the movies was overblown and overlong. He jumped from topic to topic, shaking his finger yet offering no viable solutions. And, more important, he never made a point. I kept waiting for a fresh idea, but all he did was ramble on and on. At one point, he did mention that magazine writers work with editors. I guess that wasn't the case this time.

Jeff C. Stevenson
New Rochelle, N.Y.

AS A JUNIOR-HIGH-SCHOOL TEACHER and a lifelong film buff, I have combined my job with my love of movies. I teach an elective class that introduces teenagers to some of the great American movies of the past.

Unfortunately, it has become harder and harder to find material to which these young people respond. During the past school year, I screened *The Maltese Falcon* for my class. One of my brighter fifteen-year-old students turned to me in the middle of it and said, "I hate this movie. You really have to pay attention to it." Sadly, the heads of many of today's youngsters are becoming as empty as the films to which they've been exposed.

Arnie Himelstein
Manhattan

Exercising Options at IBM

IN "A SELLING SPREE AT BIG BLUE" ["THE Bottom Line," July 28], Dan Dorfman uses innuendo, half-truths, and colorful language to distort routine stock transactions by IBM officers and directors. As a result, he misleads your readers.

For example, while it is true that IBM chairman John Akers sold 2,000 shares of IBM stock last April 29, Dorfman failed to report that Akers had bought more than twice as many shares (4,257) six months earlier by exercising stock options. The net effect was that Akers increased his holdings nearly 10 percent, to 24,655 shares.

As we have told Dorfman many times in the past, officers typically sell some shares six months after exercising stock options to cover tax liabilities, as required by IRS rules. That is what Akers did in this case, and that is what many other officers routinely do as well.

In the same column, Ed Buck of the Vickers Stock Research Corporation is quoted as saying that "the recent extent of the selling by so many insiders in so short a period [nine months] is clearly abnormal." It is not abnormal at all. You should also know that in the same nine months, 29 officers and directors sold 144,000 shares, while 41 (including some of the 29 who sold) bought 174,000 shares.

Buck also is quoted as saying that purchases of IBM stock via the exercise of options are "irrelevant" and are not included in his calculations of shares insiders are buying. That is nonsense. Where does he think the shares that "insiders" sell from time to time come from?

The suggestion that there is a "selling spree" by IBM officers and directors is simply not supported by the facts.

David E. McKinney
Vice-president, communications
IBM
Armonk, N.Y.

Dan Dorfman replies: The overwhelming majority of shares in question were bought by IBM insiders at a discount. That speaks for itself. What's more, the last time an IBM insider bought at the going market price was almost a year ago—hardly a vote of enthusiasm, given chairman John Akers's forecast of a healthy rebound in IBM's second half. It's also worth noting that the IBM insiders sold their shares during a period of mediocre earnings. ■

N E W Y O R K

INTELLIGENCER

BY JEANIE KASINDORF

MAYOR VALLONE?...A VINTAGE WARHOL...NEW *TIMES* HIRE...WHITNEY PERSUASION

COUNCIL CHIEF THINKING BIGGER

Friends of City Council majority leader Peter Vallone—who was elected with the help of Donald Manes and Stanley Friedman—are putting out the word that Vallone would be a great 1989 mayoral candidate. One of the signs his friends point to: a little-noticed press conference the Queens Democrat held July 25 to announce that he was forming a City Council strike force "to do for New York . . . what Elliot Ness did for Chicago."

The strike force, Vallone explained, is to be composed of City Council staff members who will be assigned to analyze Koch-administration spending "to ensure that every dollar paid by every taxpayer is accounted for and well spent."

One City Hall regular calls the idea of a Vallone candidacy "the sharpest irony of this political year." But Brooklyn city councilman Noach Dear says he thinks it's a splendid idea. "He's managed to walk away from the Queens scandal with his reputation intact," Dear says. "I think he'd make an excellent candidate."

Vallone's spokesman says, "He's been asked a number of times, and his answer is 'I'm not looking for any other job in City Hall.' "

TIMES SNATCHES *NEWSDAY* ACE

New York *Times* metropolitan editor John Vinocur has hired *Newsday*'s City Hall–bureau chief, Bruce Lambert, to work in the *Times*'s City Hall bureau. There's talk that Lambert could replace *Times* City Hall–bureau chief Joyce Purnick a year from now. "Joyce has told people at the paper she wants a new assignment," a source says. "If Bruce can walk the *Times* minefield, he could be in line for her job."

Purnick did not return calls, and *Times* spokesman Leonard Harris said he had no comment on the report. Lambert said, "As far as I know, Joyce is staying at City Hall, and I'm looking forward to working for her."

SPAGO RAISES A GLASS TO ART

The bi-coastal set is going to have a new status symbol to bring back from California: Spago's own wine, in bottles with labels designed by Andy Warhol, Roy Lichtenstein, and David Hockney. Wolfgang Puck has commissioned Warhol to create a 1986 label for a new Spago house wine, and has talked to Lichtenstein and Hockney about coming up with labels for 1987 and 1988.

Puck is following the tradition of Baron Philippe de Rothschild, who since 1945 has had such artists as Picasso, Chagall, Braque, Dali, and Kandinsky design labels for his Mouton Rothschild.

The first Spago house wines—a Steltzner Vineyards 1982 Cabernet Sauvignon and a Shafer Vineyards 1983 Chardonnay—carry a label showing a Warhol vision of a California sunset. "We decided we wanted to create a high-quality wine and unite American wine with American artists," says Puck's business manager, Tom Kaplan. "So we asked Andy to do something that would be very California but still have a Warhol feel to it."

WHITNEY MUSEUM TURNS NEIGHBORLY

The Whitney Museum is making peace with its neighbors. The museum held a private meeting with representatives of Upper East Side neighborhood groups last month to give them a preview of Michael Graves's new design for the museum expansion. Officials said Graves is planning to take at least one story off his original ten-story scheme—maybe two. The Whitney would not comment.

The meeting was one of a series the Whitney has held with community leaders since they hired several prominent lawyers and architects to help block the building.

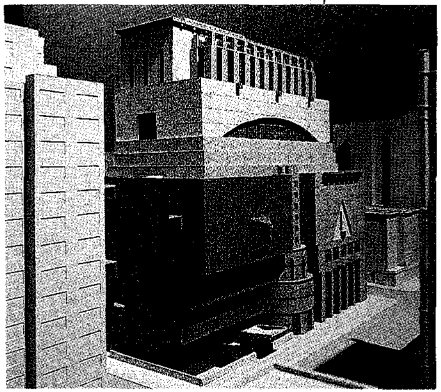
"The Whitney has put on a new face," says a source involved in the discussions. "They brought in former UDC president Richard Kahan, who is on their building committee and has experience dealing with community groups. That made an enormous difference. The museum isn't going to roll over and play dead, but they have been very responsive. At the rate they're going, they might even get the neighborhood's support at the next public hearing."

THE LATEST FACE OF GERALDO RIVERA

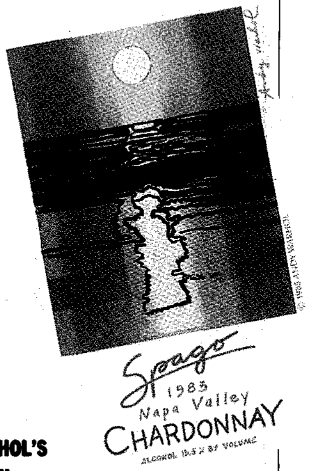
Geraldo Rivera has been talking to former associates from *Good Morning America* and *20/20* about setting up a new syndicated show called *The Investigators*.

Apparently not content with becoming "an upscale Phil Donahue" on *Geraldo Live!*, a syndicated talk show going on the air this winter,

VALLONE



THE WHITNEY ORIGINAL



WARHOL'S LABEL

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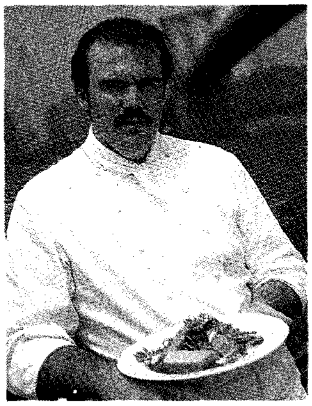

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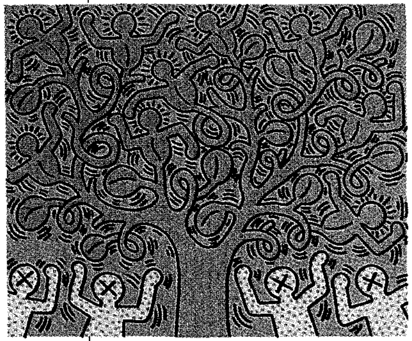

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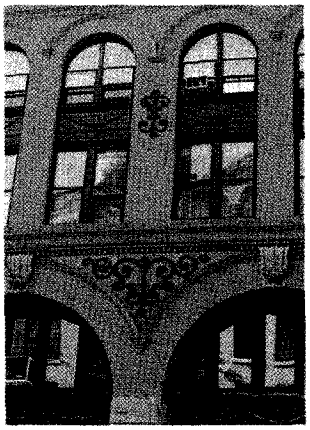


SOHO CLASSIC

Rivera claims *The Investigators* will rival *60 Minutes* and *20/20*. He expects to set up offices in New York, Washington, Chicago, and Los Angeles. "The networks aren't doing investigative stories anymore," says Rivera. "They've gone soft."

—Peg Tyre

……

MARIO BUATTA DROPS A PILOT

Change is in the air for the Winter Antiques Show. Chairman Mario Buatta is throwing a $500-a-person party before the opening gala, and has hired a new public-relations firm to make sure the right people attend. Buatta has replaced Joanne Creveling, who handled the show for nine years, with the "Park Avenue" firm of Evins/Weintraub.

Creveling says Buatta told her he wanted "more creative society publicity" for the show. Says Buatta, "Mostly it's that although she did a wonderful job, it's time for a change."

……

MAKING BOOK ON THE YUPPIE SCANDAL

The first deal has been made for a book on Dennis Levine and insider trading. Simon & Schuster's Alice Mayhew has signed *Wall Street Journal* reporter Jim Stewart to tell the story of the upwardly mobiles gone wrong.

Stewart, who has been covering the insider-trading case since it broke last May, says he plans to try to get the cooperation of Levine and other members of the insider-trading ring, but he isn't counting on it. "I don't expect this to be any kind of authorized account," he says. "I'm confident I'm going to have reasonable access to key sources, but I don't want to say any more."

GALLERY GIVES UP ON EAST VILLAGE SCENE

An outpost of the avant-garde, the Avenue B branch of SoHo's Semaphore gallery, has gone out of business—and critics are saying the closing is another sign that the East Village art scene is dead.

Barry Blinderman, co-owner of the Semaphore, says he has reduced his stable of East Village artists and will show the work of the survivors at his new space on Greene Street. "We were just about breaking even in the East Village," says Blinderman, who first exhibited Keith Haring in SoHo, "but the incentive to stay has disappeared. Two years ago, it was important to have a profile in the neighborhood because the East Village art scene was shaping its own aesthetic. Now it's not shaping anything. There are 100 galleries there now showing everything from conceptual to kitsch. Having an East Village gallery now has become an empty gesture."

……

NEO-CAL COUPLE DEFECTING, TOO

For those who require any further proof that California cuisine is on its way out, consider this switch: Former Spago chefs Mark Peel and Nancy Silverton are planning to open a SoHo restaurant specializing in *Italian* cuisine.

Peel and Silverton, who left Maxwell's Plum after a disagreement with Warner LeRoy over California cuisine, expect to start serving Peel's "interpretation" of Italian cooking in their 100-seat Wooster Street restaurant next year. "It's not that far away from what I've done," Peel says. "There are great similarities in the way Italian and California cuisines use fresh ingredients. Paul Bertolli has had a vast influence on Alice Waters at Chez Panisse."

……

RIVER CAFE CHEF JUMPS SHIP

It looks as if River Café owner Buzzy O'Keeffe will soon be looking for another chef. Only days after the New York *Times* awarded the River Café a three-star rating, chef Charles Palmer was scouting midtown Manhattan to find a suitable location for a place of his own.

Palmer says he hopes to open a 90-seat restaurant in early 1987. "It will be the American Lutèce," he claims, "but you won't have to wear a $600 suit to feel comfortable."

……

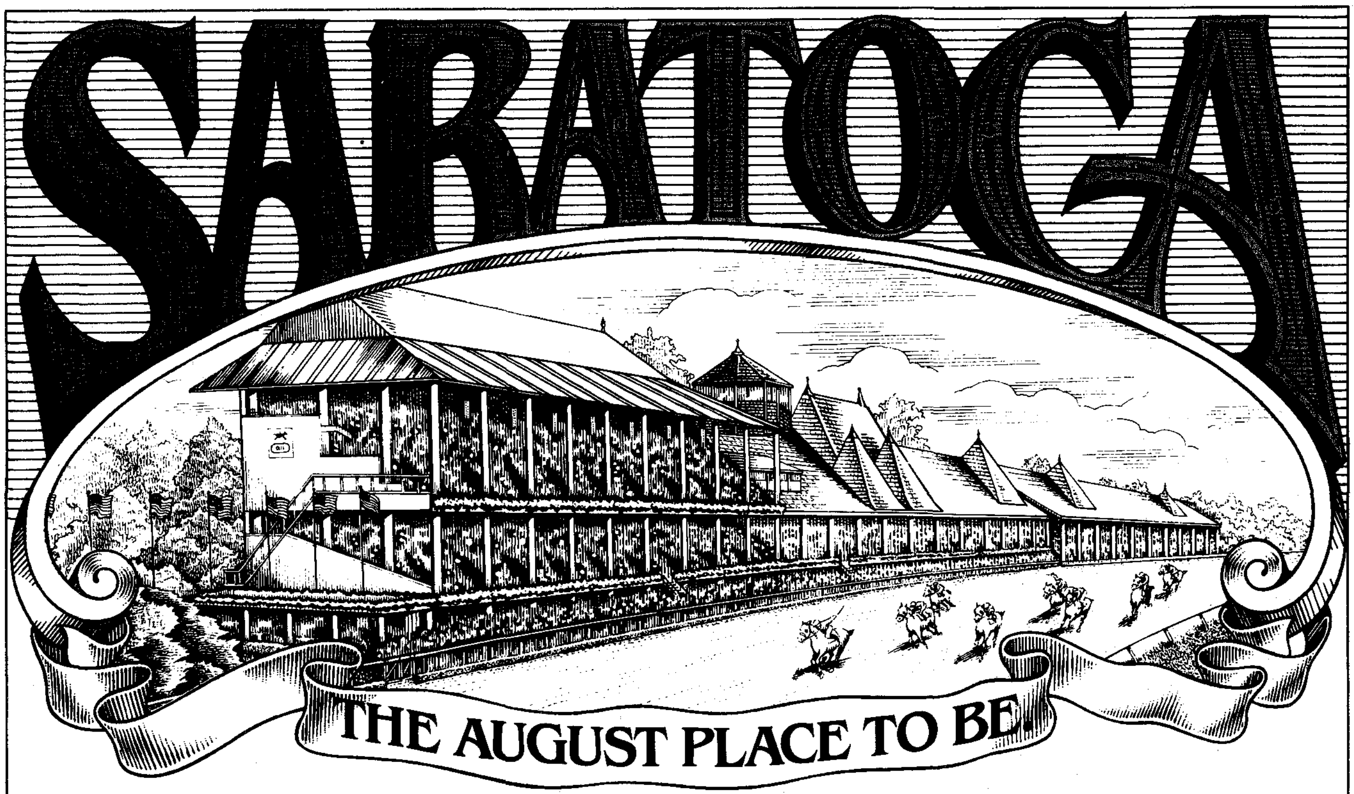
SOHO STARS ON PRESERVATION PUSH

Leo Castelli, Frank Stella, Louise Nevelson, and 1,400 other SoHo loyalists are lobbying the Landmarks Preservation Commission to extend the SoHo historic district. They say the present boundary, which runs through the center of West Broadway and Crosby Street, leaves 50 of SoHo's most valuable buildings unprotected from developers.

The group—the SoHo Alliance—began its current campaign when three Federal townhouses on the west side of West Broadway were demolished in June to make room for a two-story retail complex.

"Rents for retail space in the neighborhood have skyrocketed," says spokesman Peter Ballantine. "Some of our small buildings have become tempting targets for demolition. We don't want any more of them replaced by brassy glass monstrosities."

Photographs: top, Lawrence Ivy; center, Ivan Dalla Tana (courtesy: Tony Shafrazi Gallery).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WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY	MONDAY
30 **THE SCHUYLERVILLE** An Opening Day tradition: the running of the Schuylerville Stakes. 1:30 P.M. post time every racing day.	**31** **THE TEST** The $150,000 Test for racing's best 3-year-old fillies.	**1** **THE SARATOGA SPECIAL** The first great challenge for 2-year-olds in the Saratoga Meet.	**2** **THE WHITNEY HANDICAP** Play the mighty Whitney. It's a quarter-million dollars on the hoof. And a FREE T-SHIRT on your back.	**3** **THE JIM DANDY** Your Dandy Sunday preview of the top 3-year-olds headed for The Travers.	**4** **THE ALBANY** Celebrate The Albany Tri-Centennial at this very New York race.
6 Breakfast at the Track: your nourishment for a winning day, any racing day.	**7** **THE YADDO** A longstanding New York classic, and a perfect chance to call it *your* way.	**8** **THE BALLERINA** Play the fast 7-furlong stakes for fillies and mares: a great chance to test your handicapping skills.	**9** **THE ALABAMA** The smart money is Alabama bound today, for this $200,000 classic for fast fillies.	**10** **THE BERNARD BARUCH HANDICAP** When the horses hit the turf, you know once again what Saratoga is all about.	**11** **THE DIANA HANDICAP** One turf turn deserves another. More splendor on the grass for fillies and mares, 3-year-olds and up.
13 **THE SANFORD** The feisty 2-year-olds cut loose, and *fast*. To the swiftest belong the spoils . . . and hopefully your winning ticket.	**14** **THE ADIRONDACK** A luncheon table on the Terrace is the perfect spot to watch your favorite New York-bred filly prove you right.	**15** **THE EMPIRE STAKES** Go to the Paddock, and pick your horse. Then place your winning bet.	**16** **THE TRAVERS** The 117th running of America's Midsummer Derby. This is the one day you don't want to miss.	**17** **THE FOREGO HANDICAP** Your Sunday Treat: the beauty of Saratoga, and the rewards of your winner in The Forego.	**18** The action is in the Paddock and out on the Track. The great food and beverage is anywhere you are.
20 **THE WEST POINT** The West Point Stakes on the turf for fast New Yorkers, 3-year-olds and up.	**21** **THE SENECA HANDICAP** Last Turf Stakes of the 1986 Saratoga Meet. Indulge the gentlemanly sport of running on the grass.	**22** **THE NEW YORK TURF WRITERS CUP** The great steeplechase distance run for The New York Turf Writers Cup: the only steeplechase stakes at Saratoga.	**23** **THE HOPEFUL** The $150,000 race for the best 2-year-olds. And the Hopeful Sweepstakes, giving you a crack at some great prizes.	**24** **THE JOHN A. MORRIS HANDICAP** First running of the John A. Morris Stakes. And a FREE SARATOGA UMBRELLA.	**25** **THE SPINAWAY** The $150,000 race for the fast and beautiful 2-year-old fillies. And your last day to enjoy the fleeting beauty that is Saratoga.

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The Bottom Line/Dan Dorfman

REEBOK'S RACE WITH THE 'SHORTS'

Doubts Plague a Hot Company

ABOUT TEN WEEKS AGO, I GOT A LETTER in the mail from an anonymous source that raised serious questions about Reebok International, the sports-shoe darling of the yuppie crowd and one of the fastest-growing companies in the country. The letter said, in effect, that Reebok was inflating its sales figures by including in its results a sizable number of shoes that had been returned as defective. A similar letter, it turns out, went to some Wall Street analysts and to the Securities and Exchange Commission. Reebok chairman Paul Fireman tells me the SEC investigated the allegations and found them to be baseless. (The SEC won't comment.)

But that's not the end of it. Fireman says he plans to have investigators find out who's spreading the malicious rumors.

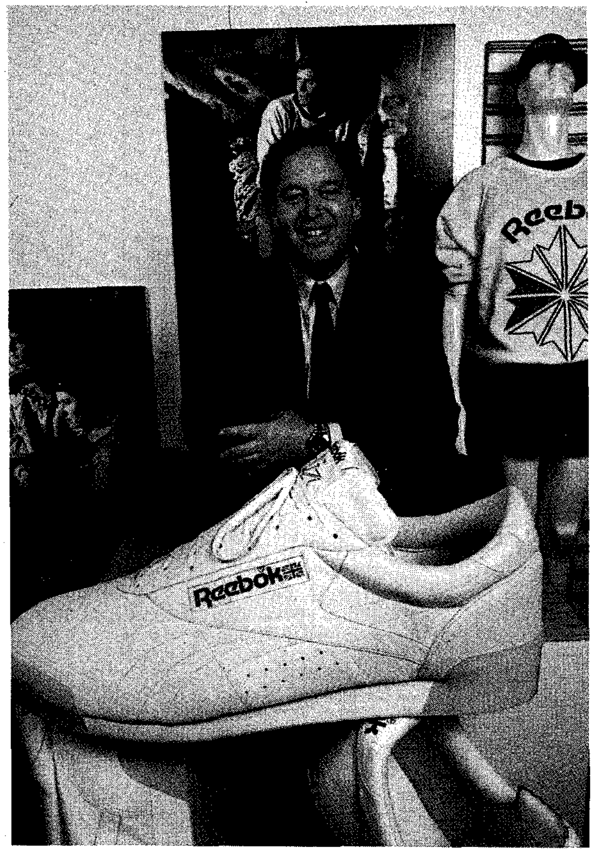
One strong possibility is that the culprit was a short-seller (a market player who thrives when stock prices go down). It's no secret that a fair number of shorts, as they're called, have sold short hundreds of thousands of Reebok shares in the belief that the company's meteoric growth will slow sharply in the face of growing competition and a declining market share. So far, many of the shorts have been slaughtered. Reebok went public in July 1985, at $17 a share, and the price eventually shot up to an equivalent of over $105 after a three-for-one stock split. At press time, the stock was trading at around 25½, down from its recent high of 35¼.

That tremendous rise occurred as a result of huge sales and earnings growth. The company had sales of under $1 million in 1980. Last year, sales were $307 million, nearly five times the $66 million recorded in 1984. Much of the sales growth reflected an exploding demand for aerobics shoes, a Reebok specialty.

Reebok actually got its start a century ago as a small British company that produced handmade running shoes. In 1979, Fireman—who at the time was in a family fishing-tackle business—spotted the Reebok shoes at a trade show in Chicago. He liked what he saw, and within five years he'd worked out a deal to buy the British company for $700,000 and move the entire manufacturing operation to Avon, Massachusetts.

It was a great buy. Today, Reebok has a net worth of $221 million and a total market value, based on about 52.5 million shares, of over $1.3 billion. And Fireman, 42, the largest shareholder, with about 10 million shares, has a net worth on paper of around $250 million.

Reebok's growth aside, what appears to be shaping up is a classic battle between short-sellers and a company whose stock has gone through the roof. Fireman tells me, "The shorts are in for a serious problem. They can capitalize on fear and innuendo over the short run, but they'll eventually lose out because of what we'll achieve over the longer run."



PAUL FIREMAN: *"The shorts are in for a serious problem."*

Fireman has set some lofty goals. He expects Reebok to do $2 billion in sales in 1989, reflecting a combination of internal growth and acquisitions. (In June, Reebok tried to acquire Stride Rite Corporation, a shoe-retailing and -manufacturing concern, for almost $280 million but was turned down.) Characterizing Reebok as "a marketing company, not a shoe company," Fireman says the firm has the ability to market a variety of products. At the moment, he's primarily interested in buying footwear and apparel concerns, but he tells me that camera, sports-equipment (such as tennis racquets), and toy companies are also possibilities.

Meanwhile, Fireman figures the company—reflecting the three-for-one stock split—should earn $2.20 to $2.25 a share this year, up from 91 cents in 1985. And he expects this year's sales to run between $750 million and $800 million, more than double last year's $307 million. For 1987, Fireman says a reasonable earnings goal is $2.70 to $2.75 a share on sales of about $1.1 billion. Next year's results will include, for the first time, about 60 percent of the sales Reebok realizes from abroad. Reebok's foreign sales are expected to top $100 million next year, Fireman tells me. He also looks for big 1987 gains in basketball shoes and children's shoes.

One man who doesn't buy Fireman's optimism is Kurt Feshbach, vice-president of Stockbridge Partners, a small research-oriented brokerage firm in Menlo Park, California. Feshbach tells me his clients have sold short more than 100,000 Reebok shares at prices between 27 and 35. The average price was 31, he says, resulting in a paper profit of about $550,000.

Feshbach thinks there's a lot more profit to be made on the short side. In fact, he tells me, "We think you could see Reebok's stock under $10 a share in the next 18 to 24 months."

Based on his analysis, Feshbach, a leading short-seller, argues that "the market is saturated with sports shoes." What's more, he says, orders on Reebok shoes have been canceled by some major customers, whom he didn't name. He also points to a lot of price-cutting of Reebok products, as well as the loss of market share in certain key lines.

"We think 1987 earnings will be lower than 1986 earnings and the stock is headed for Disasterville," he says.

Fireman insists that Feshbach is dead wrong. "We have no major cancellations," he says. "On the contrary, we can't fill our backlogs, which stand at $400 million between now and year-end. And further, we're getting new orders daily."

Judging from the firm's growing business, Fireman says the market is far from glutted and "We're not experiencing anything but normal store sales on our

Photograph by Rob Nelson/Picture Group.

products"—in other words, there's no widespread price-cutting. He adds that, despite growing competition, the company is not experiencing any loss in market share and continues to hold on to 75 percent of the aerobics-shoe business. In fact, Fireman expects the firm to increase its market share in running shoes next year from its current 15 percent to about 20 percent.

"We certainly have more competition," Fireman tells me, "and we don't expect to show the same astronomical gains we've had in the past. But we have the ability and know-how to more than hold our own."

Sports Ink, a Yardley, Pennsylvania–based newsletter covering the business side of the sporting-goods industry, shares Fireman's enthusiasm. "Unlike Nike and Converse [two Reebok rivals], Reebok is a long way from hitting maturity," says publisher John Horan. "Right now, Reebok's supply appears to be catching up with demand, but I still think the company has a pretty good growth run ahead of it." Horan also believes Reebok is capable of experiencing another explosion in growth. But he concludes that "it'll take a major acquisition to achieve it."

Waving the Bear Good-bye

ROBERT PRECHTER, THE MARKET GURU who advised his clients to sell immediately after the Dow hit its all-time high of 1,909.03 on July 2, has now turned bullish again, following the Dow's roughly 140-point decline. "This is a super time to buy," he tells me.

Prechter thinks the Dow will drop to 1,720, at most, and he predicts the market will resume its upward trend within two weeks. He sees a potential rebound to 2,000 before a stiff sell-off in the fourth quarter knocks the Dow back to the 1,700s. Prechter then looks for an excellent stock market in 1987, with the Dow topping 3,000 in early 1988.

Prechter, 37, is the publisher of the Gainesville, Georgia–based *Elliott Wave Theorist* newsletter and the leading proponent of the Elliott Wave theory, which holds that all market activity is based on mass psychology, not political or economic events. In brief, the theory holds that there are five waves to a bull market—up, down, up, down, and up (the last being the final thrust to the bullish cycle). Prechter says we're currently in the third wave.

He doesn't pick stocks, so his advice to clients is to buy leading mutual funds. His top five picks—all no-load funds (no commission fees) with above-average records over the last one, five, and ten years—are the Fidelity Puritan Fund, Guardian Mutual Fund, Manhattan Fund, Partners Fund, and the Janus Fund. ■

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FAST TRACK

URBAN STRATEGIST

The Roads Not Taken

TRAFFIC TO THE HAMPTONS IS sure to be a nightmare this month. And though almost any Hamptons trip will include a ride on the Long Island Expressway (LIE) or Grand Central Parkway (GCP), avoiding their early stretches can save time. Some alternatives, in case the direct routes prove hopeless:

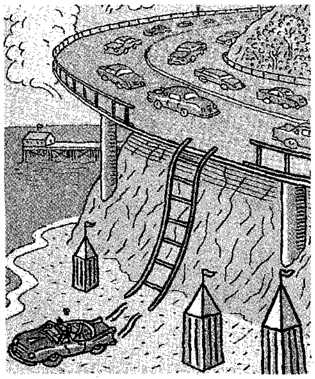
☐ From downtown, take the Williamsburg Bridge into Brooklyn and exit onto Broadway. Turn left on Myrtle Avenue, jog over to Bushwick Avenue, and turn right. Bushwick, which has synchronized traffic lights between 3 and 7 P.M.—*avoid* it at all other times—leads to the Interborough Parkway; the Interborough empties into the GCP.

☐ From midtown, try the Queensboro Bridge to Northern Boulevard—when there's no game at Shea. Traffic lights on Northern are also synchronized from 3 to 7 P.M. From Northern, you can (1) take the Brooklyn-Queens Expressway to the GCP; (2) follow Northern to Flushing Meadows and pick up the GCP there; or (3) take the Van Wyck Expressway to the GCP and LIE. (Listen to traffic reports, then decide.)

☐ From uptown if the GCP is clogged, take the Triborough Bridge to the Bruckner Expressway and the Throgs Neck Bridge. Then use the Cross Island to reach the LIE or GCP.

☐ Departure time is important. On Fridays, try to hit the bridge-and-tunnel lane reversals at 3 P.M. (before three, you'll find fewer open lanes and fewer favorable lights). Or wait until after seven, when the GCP begins to clear.

☐ Long Island Airlines has six flights from La Guardia to East Hampton each Friday ($49). East Hampton Air has seven ($60). MICHAEL STONE

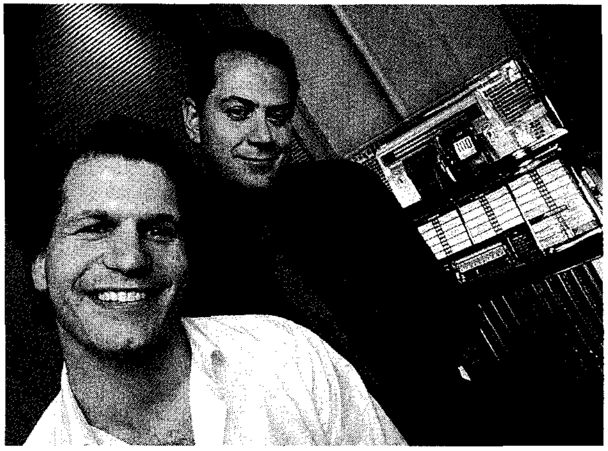


BRIEF LIVES

RAP STARS

"WARNER AND CBS WERE AFRAID OF RAP music," says Steve Plotnicki. "They didn't think there was any money in it. We knew they were wrong."

They proved it. Plotnicki and partner Cory Robbins are co-owners of Profile Records, rap music's most successful independent record label. At one time, rap, which uses rhythmic chanting over repetitive, minimalist backing tracks, was not considered accessible to mainstream audiences. But the most recent album by Profile's hottest act, Run-D.M.C., has sold over 1 million copies and entered *Billboard's* Top Ten. In five years, the partners have sold more rap records than anyone thought possible.



Robbins, Plotnicki: "When we get a hit, we go wild."

"We think selling 60,000 is respectable," says Robbins (unlike the major labels, Profile can turn a profit on that number). "So when we get a *hit*, we go wild."

In 1981, at 23, Robbins was out of work and asked his friend Plotnicki, then 26, to join him in the volatile world of "indy" records. They borrowed $34,000 from their parents. Six months later, they had $2,000 left—and spent $750 of it to produce a rap version of the Tom Tom Club's "Genius of Love." The record hit No. 31 on the black singles chart, eased Profile out of the red, and established the company's formula—keep costs down by making small investments in an assortment of unknown bands.

In 1983, they signed two young rappers from Queens. The terse cadences of Run-D.M.C.'s "It's Like That" rocketed to No. 15 on the black charts, and sold 250,000 copies. A year later, the band's first album sold more than 700,000. Its latest just went platinum and includes a crossover hit, "Walk This Way," with the rock group Aerosmith.

These days, big record companies scout the outfit's promising acts. "We repulse them with big and menacing lawyers," says Robbins, tucking in his chin like a prizefighter. "We have to stay sharp and make decisions fast. We can take a kid off the street and have his record out in a month."

With a new distribution company, the partners are now trying to predict next year's pop-music trends. Betting that the city's expanding hard-core punk scene will translate into record sales the same way rap music has, they have signed the hard-core rock bands Murphy's Law, Discharge, and Cro-Mags. "Soon," says Robbins, "all the big labels will try to get hard-core bands. Too bad. We'll already have signed them."

PEG TYRE

Photograph by Karen Kuehn. Illustrations: top, Guy Billout; bottom, Brian Cronin.

NIGHT CRAWLER

A CADILLAC FOR YUPPIES

WHILE FISTS THUNDER on tabletops, a dark-haired woman pulls shot glasses from the black-leather bandoliers strapped across her chest. She yanks a tequila bottle from a leather holster on her right hip, pours two shots, and tops them with some 7-Up. "Okay, boys," drawls Gracie, the Cadillac Bar's "Six Shooter" waitress. "Here are your Slammers."

Five neo-urban cowboys let loose a hoot—*"Eeey-eeey-eeey"*—and a traditional Tex-Mex toast: "*¡Arriba!*" Two of them toss off their drinks. A third nibbles Gracie's arm.

Business as usual at the new Cadillac Bar, which opened last month at 15 West 21st Street. The 650-seat Cadillac is an enlarged replica of a Houston mesquite grill bought in 1980 by Ken Newman, an Australian who lives in "New York, Paris, Milan, Monte Carlo, and Houston."

Newman didn't set foot in the Houston Cadillac's kitchen until 1983. Now he and his wife, Fanny, are planning a nationwide chain. "The restaurant business is not dissimilar to industry," says Newman, who leaves the hoots to his customers. "You buy raw material, do something to it, and come out with a finished product. But you don't have distribution problems."

Newman is cashing in on the name and look of the original (but unassociated) Cadillac Bar, a roadhouse in Nuevo Laredo, Mexico. He copied the place's funky, low-slung look in Houston, and now he's brought it here. The whitewashed walls of his 20,000-square-foot space have been raunched up with enough graffiti to cover two subway systems—Magic Markers are provided—but messages are tame ("Stanford Above All").

"¡Arriba!"

The young and mobile have clearly taken to the border-town atmosphere. "I'm into trends," explains Lisa Goldsmith, a 28-year-old woman covered in large turquoise polka dots. "I'm in the fashion business, and I only go to the newest, hottest, trendiest places. And this place is *faaabulous*."

A food fight breaks out, a tortilla flying through the air and landing in someone's margarita. The food, by the way, is some of the better Tex-Mex in town: cabrito, mesquite-grilled baby goat ($15.95); nachos, layers of refried beans, cheese, and guacamole over tortilla chips ($9), are studded with chunks of fajitas, mesquite-grilled skirt steak.

Gracie, meanwhile, moves through the crowd with her bandoliers and bottles. Busboys show up at a table with a tray of Mexican Flags: flaming Chartreuse, Grand Marnier, and grenadine. A woman in silver cowboy boots and black lace tights leans into her Mexican Flag. "Blow it out before you drink it," says a busboy.

JANE FREIMAN

ART

Eye of the Prophet

AT ROSALYN DREXLER'S opening the other night at Grey Art Gallery, the painter's friends turned out to congratulate her on her first solo show in twenty years. The friends—writers, artists—weren't surprised by her belated success as a painter (John Russell has praised her "acute, matter-of-fact" vision); at 59, she's already a novelist, sculptor, wrestler, and three-time Obie-winning playwright.

But those not familiar witn Drexler's talents might have mistaken her gritty images—violent people set against large blocks of color—for works by such fashionable artists as Robert Longo and Richard Bosman. And, since "appropriation" is a byword of contemporary art, they might have suspected foul play—except that Drexler made this art between 1962 and 1967, years before Longo put paint to canvas. So who's imitating whom?

Drexler: Twenty years ahead.

No one, says Drexler. "I've always been twenty years ahead of myself," she says. "I think her paintings are prophetic," says Thomas W. Sokolowski, co-organizer of her show. He considers it unlikely that Longo or Bosman has ever seen Drexler's canvases—since the sixties, her painting (at Grey through August 28) has not been taken seriously.

Drexler starts with a photograph, collages it onto a canvas, and paints over it to create bright backgrounds and tabloid foregrounds—gangsters, lovers, Marilyn Monroe, Chubby Checker. While still writing plays, she's painting again. On canvas or onstage, violence is near: "Fear of pain is closer to the psyche than happiness. I didn't just think these things up, you know. I saw them in the media, like everyone else."

EDITH NEWHALL

Photographs: top, ©1986 Frederick Charles; bottom, Erica Lansner.

DOWNTOWN

How to Sink a Party

“OUTLAW” PARTY HOST Vito Bruno made a name for himself by creating scenes in such less-than-legal spaces as an abandoned section of the West Side Highway (“Fast Track: The Intrepid Party Giver,” August 26, 1985). Bruno tried to go straight recently, but some things just aren't meant to be.

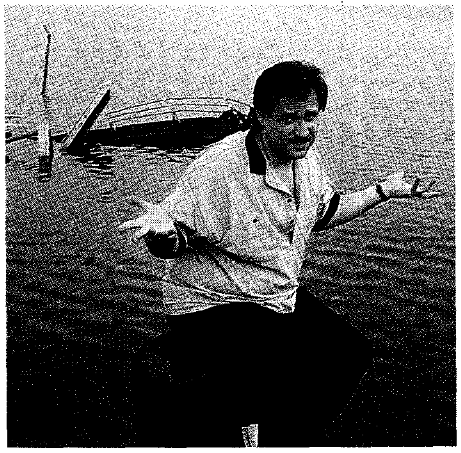
Six months ago, Bruno and partners Roman Ricardo and John Krevey bought the *Sampson*, a 1926 riveted-steel-hull tugboat, and turned her into a club. The tug opened on June 18, with a party for *Details* editor Annie Flanders that attracted the usual Bruno mix—fashion people, celebutants, and hip-hop kids. Shortly thereafter, Bruno, Ricardo, and Krevey went completely aboveboard; they got a liquor license and met all Coast Guard safety regulations.

On July 3, to make way for the Navy, they moved the boat—at high tide—from Laight Street to Pier 25, just below Chambers Street. When the tide went out, the *Sampson* hit bottom and ended up with some “small holes” in her hull. Bruno, Ricardo, and Krevey turned on the pumps and kept throwing parties.

Two weeks ago, they hired a bulldozer to pull the boat to a rock-free berth 100 feet away. The line snapped and the *Sampson* sank. “She just didn't want to be a nightclub,” says Bruno.

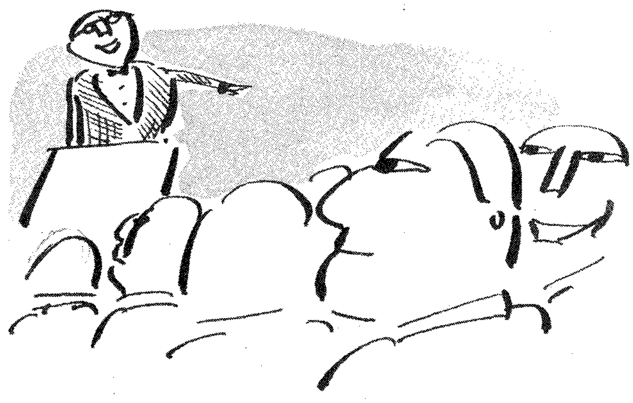
So the partners are back to a life of crime, though Bruno does have several legitimate projects in the works as well. “Never,” he says, “put all your eggs in one tugboat.”

AMY VIRSHUP



Bruno did not go down with his ship.

PEN & PENCIL

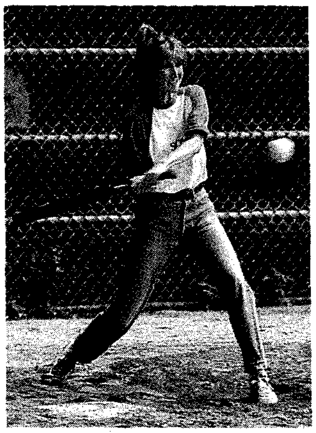


“I like a man who tells it like it was.”

ANTHONY HADEN-GUEST

SPORTING LIFE

Up in Central Park



Gleason takes a cut.

JOANNA GLEASON IS nervous: Pacing in her lucky blue jeans and shaking her red ponytail, the actress wants to get started, and no wonder. She has to stand in for Phil Donahue, who is away at the daytime Emmys.

Gleason is at third base on a Central Park diamond, replacing Donahue on *Social Security*'s softball team in a Broadway Show League play-off game against *Big River*. (Donahue's wife, Marlo Thomas, is one of the stars of *Social Security*.) Across the Heckscher playing fields, *Little Shop of Horrors* is strangling *Song & Dance*, and *Edwin Drood* is murdering *Oh! Calcutta!* The fields are filled with actors and techies in baseball shirts; some even chew plugs of tobacco. They're serious about the game, but also, inevitably, *theatrical*.

Any Broadway or Off Broadway production may join the league, but this year, because so many wanted to play, several shows teamed up: *I'm Not Rappaport* and *The Search for Signs of Intelligent Life in the Universe* became “I'm Not Intelligent”; *Social Security* and *Long Day's Journey Into Night* became “Social Journey.” The league has run 32 seasons; this year's stars include Jack Lemmon and Judd Hirsch, who pitched a perfect game in May.

Twelve Broadway shows have died since then, and eight had softball teams. But three of those teams played out the season anyway. *The Foreigner*, an Off Broadway show that closed in June, captured last year's title and is a favorite to take the trophy again this summer.

Gleason, despite *Social Security*'s solid Broadway run, watched her softball season come to an abrupt end: *Big River* beat her team 23–5 and will advance to the division finals against *A Chorus Line*. “There are hits and no-hitters in softball,” says Gleason, “but you're back next week. Without a hit on Broadway, you're gone.”

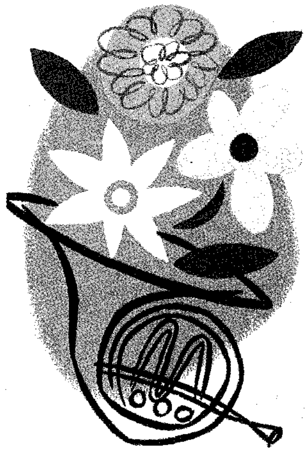
ROBIN POGREBIN

PRICES

HERE'S WHAT IT COSTS TO listen to music under the stars this summer:

☐ Viennese café music at MOMA (14 West 54th Street), Fridays and Saturdays in August, free.

☐ Boston Symphony Orchestra with Gunther Herbig, at Tanglewood (Lenox, Massachusetts), August 8 and 9, $6.50 to $40.



☐ New York Philharmonic, conducted by Leonard Bernstein, at Central Park's Great Lawn, August 4, free.

☐ Kid Creole and the Coconuts, with the Neville Brothers, at Miller Music on the Pier (Hudson River and Pier 84), August 20, $15.

Photographs by Don Hamerman. Illustration by Anders Wenngren.

RUTH RECOMMENDS

BY RUTH GILBERT

The New York Shakespeare Festival is showing Romeo and Juliet *and* As You Like It *this month in various parks throughout the five boroughs. And it's free! Call 598-7193 for details.*

'FESTIVAL LATINO IN NEW YORK'

Mexico's Teatro del Sesenta performs La Verdadera Historia de Pedro Navaja, *a salsa musical based on John Gay's* The Beggar's Opera. *See it free August 6 through 10 at the Delacorte Theater in Central Park.*

PILAR RIOJA

The great classical Spanish dancer is at Repertorio Espanol's Gramercy Arts Theatre August 13, 14, and 15 at 8 p.m., accompanied by a flamenco singer and guitarists. Olé!

'THE AMERICAN SOUTHWEST'

Photographs of this area, by Laura Gilpin, are on view at the IBM Gallery of Science and Art through September. Above is Navajo Woman, Child and Lambs, *a platinum print.*

'WERTHER'

The City Opera's new production of Massenet's tragic work features Jerry Hadley (above, with Wendy White). It's in French, with English "supertitles," and can be seen August 7 and 16 at the State Theater.

'A FLAPPER'S FOLLY'

The exotic Helen Schneider, who has a great voice and sings great songs (which are woven together in a story by Tina Landau), is at the Ballroom in August, Tuesday through Saturday at 9 p.m.

Photographs: top left, Miguel Rajmil; center, Gerry Goodstein; top right, Amon Carter Museum; bottom left, Martha Swope Associates/Susan Cook.

THE BIG CHILL

THE HARSH NEW WORLD OF THE NETWORKS · BY EDWIN DIAMOND

ABC president John Sias.

THE NEW STUDIO FOR CBS News broadcasts, built on the West 56th Street side of the CBS Broadcast Center at a cost of well over $11 million, won't be used for on-air programs until late this month. But some news executives, including CBS News president Van Gordon Sauter, are already occupying their balcony offices, where the new glass walls give them an overview of the newsroom—and give the newsroom a view of the executives.

So on July 25, it was hardly a company secret that a Big Decision was being made. Sauter first met with the *CBS Morning News* staff, then headed across town to the offices of CBS Broadcast Group president Gene Jankowski. Finally, the word came down: Beginning next year, CBS News will pull out of its two-hour *Morning News* show and give the time, and the weekday headaches, to a new, non-news unit of the network.

The announcement was a stunner, even in a place where business is conducted in a fishbowl. CBS News people had known that the *Morning News* was destined for another of the overhauls regularly administered to shows with mediocre ratings. Moreover, CBS's affiliates were restless; the *Morning News* was a drain on their audiences and advertising sales. But this was total surrender, the junkyard rather than the repair shop.

For three decades, the dominant trend in television has been the *expansion* of news programming: On CBS alone, the time on the network schedule allocated for news has increased to 33 percent. The morning-news broadcast itself had begun as a fifteen-minute program. Now CBS, the network of Edward R. Murrow and William S. Paley, was giving up part of its news franchise.

CBS is no longer Ed Murrow's network, or even Bill Paley's. The end of the *Morning News* all too neatly coincides with the start of an unsettled new day in broadcasting. New proprietors and new values are now taking hold at all three networks: The Capital Cities management troika of Thomas Murphy, Daniel Burke, and John Sias has been in place at ABC since January; Laurence Tisch and the Loews interests are moving in at CBS; the era of General Electric and its chairman, John Welch, has just begun at NBC. These men are administrators and investors, not broadcasters. They run highly public, market-oriented corporations, performing in arenas that are as revealing in their ways as Sauter's glass-walled office. Editorial decisions and financial strategies at ABC, CBS, and NBC are now, quite literally, *everybody's* business. The new ownership and the new imperatives are affecting every aspect of broadcasting, from early morning to prime time, from the minutiae of travel advances to the survival of once-untouchable programs.

> *"The top CBS corporate executives, including [CBS chairman Thomas] Wyman, weren't prepared to go all the way to schlock in their news programs."*—A CBS *Morning News* staffer.

STUNNER: *Van Gordon Sauter caught his staff off-guard with the* Morning News *news.*

THE STRATEGY BEHIND THE decision to kill off the *Morning News* illustrates the present transitional state at all the networks, which, while no longer quite what they once were, are not yet what they are going to be. The endgame for the *Morning News* began with reports that Maria Shriver and Forrest Sawyer, co-hosts of the show, were going to be removed in yet another format change, one of more than two dozen in over 34 years in CBS's failing quest for higher morning ratings. Producer Susan Winston, the fourth executive to oversee the *Morning News* in less than a year, had pronounced the show "flat and predictable." She was allowed to march up the hill publicly with her plans for a multi-location, pop-culture vision of the *Morning News*, to be called *Across America*—and then was forced to climb back down again. The show was perhaps too zippy, at odds with the older Murrow ideal of "CBS dignity."

Yet news in the morning *should* be soft-edged—a kind of newszak. People are waking up, moving about, dressing, eating, on their way out of the house. News as entertainment—the "Burbank values," in network lingo—seemed appealing. ABC's *Good Morning America* began in 1975 as an ABC Entertainment project with inserts supplied by ABC News. It succeeded in the morning ratings by putting on a warm and winning personality, the actor David Hartman. NBC's *Today* has come on even stronger in recent months. Organizationally, *Today* is part of NBC News, but *Today*'s style—its Hartman—lies elsewhere. Its combination of smart promotion, a full schedule of celebrity interviews, and the smooth and steady team of Bryant Gumbel and Jane Pauley—bright and attractive "communicators" rather than hard-news journalists—ensures its success.

Around the dial, meanwhile, the *CBS Morning News* was, as one of its ex-executive producers says, "asking CBS journalists to do what they can't do well—that is, entertainment." The view took hold, at the level of Sauter and above, that as long as the morning show was a CBS News operation carrying that jarring idea of "news," the audience would stay away, the affiliates would finally revolt, perhaps refusing to carry the program, and the red ink would flow. The *Morning News*, in short, would fail the test of "the new marketplace realities"—a phrase heard more and more at CBS News, and at ABC and NBC as well.

The *Morning News*, with a budget of $34 million, loses money. CBS officials won't say how much, but the losses hurt, especially because *Today* makes around $20 million a year and *GMA* almost as much. Susan Winston's ambitious project, based in the news division but drawing on non-CBS people like Frank Gifford and Connie Chung, would have cost an additional $8 million or so a year with no guarantee of good ratings, as management saw it. Winston's perspective is different. "*Across America*," she says, "was creative, with different pacing—not for intellectuals."

The decision to take the time away from the news division immediately opened the door for lower-budget, lower-

Photograph by James Hamilton.

NEW REALITIES: *Sharing audience and advertising dollars with the new sources of information and entertainment, the Big Three can no longer count on annual double-digit increases in their revenues.*

risk shows, some much less expensive than current formats using live pickups. One of the possible substitutions being considered for CBS's 7 to 9 A.M. period is described as a Phil Donahue–type show performed before a studio audience and put together by an outside packager. "That's as el cheapo a budget-line item as you can get," says a CBS producer, not for attribution. (Almost all of the people interviewed for this article want to continue to work in network TV.) The new unit will report to Sauter, who dismisses speculation about programming and staffing as "premature." One person who won't be involved is Susan Winston. She left CBS last week.

The collapse of the *Morning News,* as well as the making of its replacement, has more to do with the networks' current market realities than it does with supposed entertainment glitz polluting the pure Murrow news. (Murrow himself did fluff on his program *Person to Person.*) The news divisions have not lost their innocence so much as their insulation; they are now expected to carry their own weight and pursue big earnings as well. If they fall short of that goal, they must even more aggressively hold down their costs.

> *"All we hear from management is that we must be 'lean and mean.' What are we, the U.S. Marines?"*—An ABC News producer.

THE YOUNG WOMAN who made that remark might just as well have worked for CBS or NBC. The new network commanders all bring with them reputations for militant attention to the bottom line. As part of the new market realities, the CBS Broadcast Group announced the elimination of roughly 700 jobs in early July—Happy Liberty Weekend, dear ex-employee!—out of a staff of 8,000. About 90 of the cuts came from the CBS news division, and that didn't include projected cuts in the 100-person *Morning News* staff. The job reductions at ABC over the past year—firings, early retirements, and vacated positions left unfilled—have been comparable. During a meeting with one ABC program unit, Daniel Burke, the steely-eyed manager from the Cap Cities academy, referred to the ABC job crunch as "downsizing."

Even at NBC—"the Cosby Network," which, in contrast to ABC and CBS, will bring in more advertising revenues this year than last—there's a sense of unease. NBC chairman Grant Tinker, who helped get Cosby on the NBC schedule and has contributed to the new stability of the news division, is leaving this fall. Amid the jockeying for succession, some aspirants for Tinker's job are said to have prepared lists of staff reductions. According to one source, they are eager "to impress their new G.E. masters."

DE-ROONIZATION: *The Arledge era at ABC Sports is over.*

Photograph by Ken Regan/Camera 5.

While the networks' rank and file may see their jobs disappearing, the new managers are worried about the survival of major elements of their commands. In 1985, the combined three-network advertising revenues declined by almost 3 percent—the first drop since 1971, when cigarette advertising was banned. Overall ad revenues are headed down again this year, a decline invoked as the immediate excuse for the cost-cutting. So-called upfront advertising sales for 1987 have also been soft. No network is losing money on its broadcast operations, but ABC and CBS aren't making as much as they have, relatively speaking, in past years. And NBC is aware, in the post-Tinker era, of possible wide swings in network profits, swings that could involve as much as $150 million with the rise or fall of one or two programs like *Cosby.*

The networks have been over part of this obstacle course before. TV programs, production units, individuals high and low have all been terminated periodically in response to new management directives, recurring recession, and tighter advertising dollars—though no previous cutbacks have been as extensive as the current bloodlettings. In the past, too, the return of good times could always be counted on to pump up staff rosters, talent salaries, and program budgets. This time, however, the networks' prospect of renewed good fortune with just one more turn of the business cycle may also have been terminated, with extreme prejudice.

Never before have there been so many other, non-network sources of information and entertainment for the audience, and therefore for the advertisers. The most telling statistic: The three-network share of the prime-time audience has gone from 87 percent less than five years ago to 77 percent last year—testimony to the continued growth of independent TV stations, syndicated programming, and cable systems. Sharing audience and ad dollars with these alternative operations, the Big Three networks can no longer count on annual double-digit increases in their revenues, as in the Olympics year of 1984. After last year's sobering slide, David Poltrack, director of research for the CBS Broadcast Group, predicted a very modest 6 percent increase in combined network ad revenues for 1986. By early last week, though, he had dropped that to 4 percent and by week's end was actually projecting a decrease.

With revenue growth no longer automatic, the networks have rather narrow choices: They can turn to defensive measures—the new proprietors' unsentimental attention to the bottom line—or they can try new programming in the creative spirit of a Bill Paley at his best or, more recently, Grant Tinker at NBC. Right now, the balance of tension between these two different sensibilities, the accountants' and the programmers', is apparent to anyone who looks.

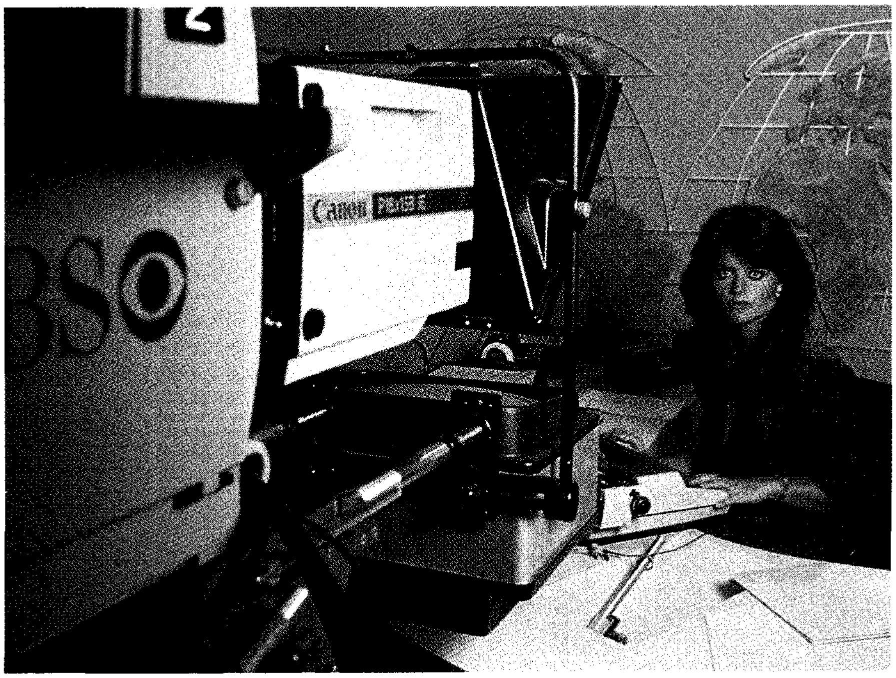
"We are confident that the ABC Television Network will recover its momentum.... We expect, however, that this recovery will take several years and be both difficult and expensive."—Thomas Murphy and Daniel Burke.

TOM MURPHY AND DAN BURKE, the Cap Cities managers known for their business acumen, sometimes give the impression that, at $3.5 billion, they overpaid for ABC. In their first report to their new stockholders, they seemed surprised to learn that, as they put it, ABC's prime-time audience shares have "fallen below acceptable levels." In fact, ABC's prime-time ratings have been dropping since 1979. But while Murphy and Burke talk poor, there are positive omens in the new ABC schedule; its show *Moonlighting* appears to be building into a "franchise" program, a series promising high ratings and a long run.

John Sias, ABC's Network Division president and the third member of the Cap Cities ruling presidium, has produced some surprises of his own. ABC staff people claim that the 59-year-old Sias has taken to showing up at offices at 9 A.M. to find out how many workers are bending to their tasks. In some versions of the tale, he's wearing a fake beard. Supposedly, Sias has found many empty desks. The workers' defense is that, as one put it, "we work in bursts; sometimes we're here to ten at night."

Sias, through an intermediary, declined to confirm the surprise barracks checks. But the accounting department no longer gives field producers personal cash advances above $200; satellite feeds to *World News Tonight* are being monitored for late charges; more free-lancers are being used at production units; budget reports are due monthly rather than quarterly.

Some of this cost-cutting merely sweeps up loose change. But, as one news executive acknowledges, "the nickel-and-dime stuff can begin to add up." One place this may happen is on ABC's new Thursday-night schedule opposite NBC's *Cosby*. This has been a suicide slot, with *Cosby* averaging a 50 percent share of the audience. The ABC offering has been *Ripley's Believe It or Not*, which—it's easy to believe—got around a 10 share. Meanwhile, though, ABC was paying $700,000 an episode to the show's packager. The new ABC math shows that the network, by creating its own informational programming, an hour-long show called *Our World*, can cut its costs by more than half. Perhaps, too, with the lure of Linda Ellerbee, one of the hosts of *Our World* and a TV cult figure of sorts, the program can increase its share to a 12 or a 13, picking up a few more nickels and dimes.


TOTAL SURRENDER: *The fate of Maria Shriver was a hint of things to come.*

Bigger stakes are involved at *Good Morning America*. *GMA*, the morning leader in audience and ratings for most of the early 1980s, has now fallen to second place, behind NBC's *Today*. The show is losing its executive producer, and contracts for both co-hosts, David Hartman (said to be paid more than $2-million a year) and Joan Lunden (over $1.2 million), are up for renewal. An ABC executive, not with *GMA*, says the management position is firm: The talent will be asked to give back a share of salary and program control. The big-ticket salaries aren't the only items being scrutinized. "Managements are now taking a tougher position in contract negotiations," says talent agent Richard Leibner, whose clients include Dan Rather and Maria Shriver. "They're being especially tough on newcomers and middle-level people." (In the flush years of the early 1980s, when many contracts now coming due were first signed, a "middle level" salary could mean $150,000 annually.)

Still, the new Cap Cities managers have demonstrated that they can spend money when they want to. Barbara Walters just got a new five-year contract, which will keep her doing *20/20* and the *Barbara Walters Specials* past her fifty-ninth birthday. Associates say Walters got a "reasonable raise." Her old contract paid her well over $1 million a year. Av Westin, the news executive in charge of *20/20* and the new *Our World*, also got a new contract and a raise. He is, in addition, executive producer of ABC's two-hour special on the fiftieth anniversary of *Life* magazine, another example of the sort of product Cap Cities likes. The program is budgeted for $1.2 million and has so far sold $4 million in advertising time.

The center of attention at ABC is Roone Arledge. He has been Captain Success, the executive who molded the TV-sports era in the 1960s and 1970s and, since 1977, the president of ABC News as well as ABC Sports. When Cap Cities came in this year, the 55-year-old Arledge was given a "promotion" that effectively took him out of the ABC Sports game. Arledge's successor, Dennis Swanson, 48, has been taking apart the TV-sports edifice identified with Arledge. Swanson dumped Joe Namath from the *Monday Night Football* broadcast. More important, ABC has said that unless the National Football League lowers its prices, the network might drop out of Monday-night football entirely when its contract ends this season. ABC lost perhaps $40 million on the broadcast last season—in part because of some of the matchups, in part because of the overexposure of sports on TV. The network seems headed for another Monday-night bath this year and may be prepared to let new broadcast groups, like the Fox Broadcasting network, take over the NFL rights.

In recent weeks, the new ABC management has been letting its people know of its unhappiness with other Arledge-negotiated TV-sports deals—including the $309 million the network is paying for the rights to the 1988 Winter Olympics and the $575 million for major-league-baseball broadcasts. ABC staff people say that Dan Burke, among other executives, has made pointed references to the "disaster area" supposedly uncovered at ABC Sports. Looking at the possible dismantling of these sports projects, a friend of Arledge's offered a historical parallel: "It took Khrushchev seven years

Photograph by Larry Williams/Outline.

ROUGH ROAD: *This was supposed to be a time of rebuilding for CBS, of refurbishing its reputation as well as its studio. But the turmoil continues. In April, NBC replaced CBS as the prime-time leader.*

to de-Stalinize Russia; they've de-Roonized ABC Sports in less than a year."

But other Arledge monuments are firmly in place, particularly in the news division. *World News Tonight* with Peter Jennings, *Nightline* with Ted Koppel, *This Week With David Brinkley*—all are winners in advertising earnings and journalistic prestige. And Arledge has a contract that provides him the comfort of a salary approaching $2 million a year even as the sniping increases all around his position.

FIG LEAF: *Despite criticism,* West 57th *may get on the air this winter.*

"These are the people who hired Phyllis George."—A CBS News correspondent talking about his bosses.

THE NEW $11-MILLION STUDIO at the CBS Broadcast Center stands as physical proof that CBS still knows how to spend money on the news. The state-of-the-art facility may make life easier for the braceros who harvest the news crop, but it hasn't modulated their unhappiness with the higher-ups, the "they" held responsible for the *Morning News* disaster and the latest firings. Most informants report that there is no discernible pattern in CBS's downsizing, no systematic effort to remove alleged deadwood or troublemakers, or to settle internal scores. Instead, critics point to what is described as the "amazing insensitivity" of dropping Washington correspondent George Herman, "our last on-air link to Ed Murrow," and Middle East–bureau chief Don Webster, who "merely went to jail for us in Angola and spent more time in Vietnam than anyone else."

This was supposed to be a time of rebuilding for CBS, a period of refurbishing its reputation as well as its studio. The tumult of 1985 had passed—Jesse Helms's growlings about becoming Dan Rather's boss; Ted Turner's junk-bond offer to gain control of the entire company; the CBS corporals' *Putsch* to buy the news division from the corporation and sell back news programs; the year ending with the ouster of CBS News president Edward Joyce. But the turmoil continues. In April, the prime-time season ended, and NBC had displaced CBS as the top-rated network; a few days later, Harvey Shephard, CBS's senior vice-president for programming, was gone. A colleague delivered Shephard's three-word valedictory: "He finished second."

In May, when it was clear that the ratings gap separating Dan Rather from Tom Brokaw had just about disappeared, it was the turn of Lane Venardos, executive producer of the Rather show, to step aside—to special events. The internal memo for the occasion from Van Gordon Sauter and his deputy, Howard Stringer, contained a noble turn of phrase about Venardos: "He has weathered more storms than Odysseus or Magellan." But his epitaph was the same as the one on Shephard's headstone.

The *CBS Morning News* could seldom claim even a second-place finish. The Paley-Murrow school at CBS, however, doesn't see third in a three-program race as sufficient reason to kill off the show. A correspondent on the program argues that it should have kept to the high road. In the early 1980s, the *Morning News* briefly teamed Charles Kuralt with Diane Sawyer to do a somewhat relaxed "CBS-type" program for a news-oriented audience. It was an elite audience perhaps, the correspondent says, "but there was a need for that in the morning." After Bill Kurtis joined Sawyer, the *Morning News* rose briefly to second place. But then, what CBS people call the "Phyllis George chain reaction" took place. "She fell out of the sky onto us," a producer with the program recalls. With George, a former Miss America and sports broadcaster endorsed by Sauter and Jankowski, the "they" at CBS had taken not so much the low road as no road at all; she was out of her league. Kurtis was soon gone, and George followed (though the news budget still carries her $800,000 salary).

CBS reached for a fig leaf to cover its *Morning News* embarrassment with an equivocal announcement about the future of its news-magazine program *West 57th.* The show, criticized by the purists as too yuppified and soft, has been slowly building a style and an audience, and has won the status of "winter replacement" should one or another of the CBS entertainment series falter. The 50-person *West 57th* staff thus escaped becoming part of the rising body count. In the model of ABC's *Our World, West 57th* doesn't need a blockbuster audience to survive; a ratings number that will cover its modest $300,000-per-hour cost and produce a bit extra can satisfy management.

"The key question at NBC is our next generation of leadership. If the new chairman is solely a bottom-line guy who thinks he has to 'fix' the news, then he'll kill a good thing."—Lawrence K. Grossman, the president of NBC News.

ALL HAPPY FAMILIES ARE INdeed the same. Success smiles on NBC, and everything seems sunny. Thornton Bradshaw, chairman of its parent, RCA, completed the $6.5-billion merger with General Electric with a minimum of stress—no shock of different cultures, no post-wed-

Photographs by James Hamilton.

ding complaints of getting less than was bargained for, no evident public strains. The G.E. era at NBC formally opened over a month ago, and as one news executive says, "I didn't know it. No one showed up."

Outwardly, the NBC house is in fine shape. In the early evening, the audience for Tom Brokaw's *Nightly News* has grown faster over the past two years than the audiences of either *The CBS Evening News With Dan Rather* or ABC's *World News Tonight*. In prime time, *Cosby* is known as a "tasteful" mega-hit, much like some of the programs Grant Tinker put together when he was a producer. In the morning, *Today* is first, in ratings and program quality, and its opposition is now in disarray. As in happy families, everyone pitches in. Now that Jane Pauley is on maternity leave, Brokaw will sit in temporarily as co-host.

The rough passages in the NBC schedule have also been smoothed over. In the eighteen seasons since *60 Minutes*, CBS News's own mega-hit, first appeared, NBC News has gone through fourteen versions of a news-magazine program without ever finding *60 Minutes'* winning combination of format, story treatment, personalities, and time slot. Now *1986*, with Roger Mudd and Connie Chung, two valued journalists, has been given a place on the NBC fall lineup (Tuesdays at 10 P.M.), opposite CBS's movie and a new NBC drama. Such counterprogramming helped *60 Minutes* in its growing period. *1986* will also benefit from a change of format. Last year, it was known as *American Almanac* and made a direct appeal to older, heartland values. It had a stately, photographic look (Mudd actually told viewers he wanted to do the kind of show "you might hang on a nail by the kitchen door, if that were possible"). The new *1986*, according to executive producer Ed Fouhy, will be "more contemporary, hard-edged, eclectic." In short, *1986* rather than Norman Rockwell time. The new show is also budgeted prudently, at about $400,000 a program.

Even at the happy network, though, a time bomb ticks away just outside the door. The G.E. chairman, John Welch, is a strong-willed executive with definite views on everything from financial planning to popular tastes. The lowliest NBC mailroom employee has heard the line about Welch and his let's-cut-our-losses-and-get-out measures at G.E. plants around the country: He's called Neutron Jack because he takes out all the people and leaves the buildings standing.

The clearest sign of Welch's intentions will come when he appoints Tinker's successor. During NBC's years as an also-ran network, the strong performances of the company-owned and -operated stations in New York, Chicago, and Los Angeles kept NBC firmly in the black. Consequently, there are some expectations that one of the general managers of the stations will be tapped. If these candidates are passed over, Welch is likely to choose someone with management experience from outside NBC, someone with a background similar to those of the Cap Cities team at ABC, or that of Tom Wyman at CBS, who had previously worked for Pillsbury and Green Giant.

As for CBS- or ABC-style layoffs, NBC News president Larry Grossman declares none are planned. The network went through its own downsizing during its leaner years. But, Grossman adds, with the new realism, "If the business goes to hell, then the plans change."

No one really expects the broadcast business to go to hell. But it is a zero-sum game now, with the winners flourishing at the expense of losers. Beyond the question of rank, there's the question of how much audience and advertising will be taken by the networks' new cable and syndicate challengers. An article last month in the Washington *Post*, by Ernest Leiser, the former CBS vice-president for news and—after 29 years at CBS—a casualty of downsizing, was entitled "That's the Way It Was When Network News Died." Leiser argues that the audience for the evening news shared by the three networks has shrunk between 15 and 20 percent since 1981. A similar figure was used in *The New York Times Magazine* a fortnight ago. Leiser also makes a straight-line projection that that audience in the 1990s will shrink another 15 to 20 percent.

These numbers drive network-ratings researchers up the wall, convincing them that, as one said, "journalists don't understand statistics." The fact is, the network *share* of audience has declined in the past five years, but because the *total* audience has grown—there are more Americans, more TV sets, and more hours of viewing per day—the three-network audience has not shrunk. According to figures supplied by David Fuchs, senior vice-president of CBS News, the three-network evening-news broadcasts reached a combined total of 29.6 million homes in 1981. In 1986, they are reaching a combined total of 29.7 million homes.

Leiser correctly points out that Fuchs's figures don't reflect the increasing size of the population, that network growth has not kept pace with America's growth. Leiser is also correct in pointing out that the non-network share of audience has been growing. Fuchs properly argues that straight-line projections of past non-network shares into the future involve too many assumptions. To bolster his argument, he cites a recent analysis by the Ted Bates agency suggesting that the networks' audience erosion is slowing.

Viewers quite understandably would rather follow good programs than ratings charts. Network shares, company cost-cutting, executive-suite maneuvers—or indeed whether the signal comes from a network or a cable system—matter to the audience only when they affect the end product, the program on the screen. When the material is useful or appealing, viewers respond—morning, noon, and night. The real question in the unsettled new world of network television is whether the new managers can produce such programs. ■

SMOOTH MOVE: *NBC is counting on Connie Chung and Roger Mudd to make* 1986 *work.*

THE DEATH AND LIFE OF PERRY ELLIS

BY PATRICIA MORRISROE

IT WAS THE YEAR OF THE PALE FALL, AS PERRY ELLIS called his 1986 collection, and the showroom was packed with fashion writers and retailers. Many knew each other, and they all knew Ellis. They took their assigned seats and waited for the show to begin. Some fanned themselves with their programs. It was early May, and the showroom was warm.

At 11 A.M., the audience heard Gershwin's " 'Swonderful" as the first group of models came down the runway. The collection was a tongue-in-cheek salute to the well-dressed American snob. There were the "Junior League Cashmeres," the "Seven Sister Knits," and the "Princeton Camelhairs." Ellis wanted to combine "the shock of color with the familiarity of gray," and he spiced up classic charcoal with pastels. The audience loved it; many felt the clothes were Ellis's best in years.

With his favorite model, Lise Ryall.

"Perry had a real hypnotic effect on people," says an associate. "He could get you to do anything he wanted."

An hour later, " 'Swonderful" came over the loudspeakers again, and the Perry Ellis bride walked down the runway for the finale. Afterward, all the models ran onstage, waving and clapping. Ellis came out, too. But he didn't race down the runway the way he usually did. He didn't flash his familiar grin. He walked onto the stage and was supported by his design assistants, Patricia Pastor and Jed Krascella. He looked frail and terribly ill; one side of his face was swollen. The audience was shocked. A few people started to cry. But after a few seconds, they all stood up and applauded. When he heard the applause, Ellis, who could barely stand, tried to walk down the runway.

"There was a real surge of emotion," says designer Brian Bubb, "and Perry just wanted to move toward it, to grab it. We had to pull him back, because he couldn't make it. Finally, we had to tell him, 'Okay, Perry, okay. It's time to go.' "

Ellis went home, got some clothes, and was taken to New York Hospital. Two weeks later, he fell into a coma. Eight days after that, on May 30, the 46-year-old designer was dead.

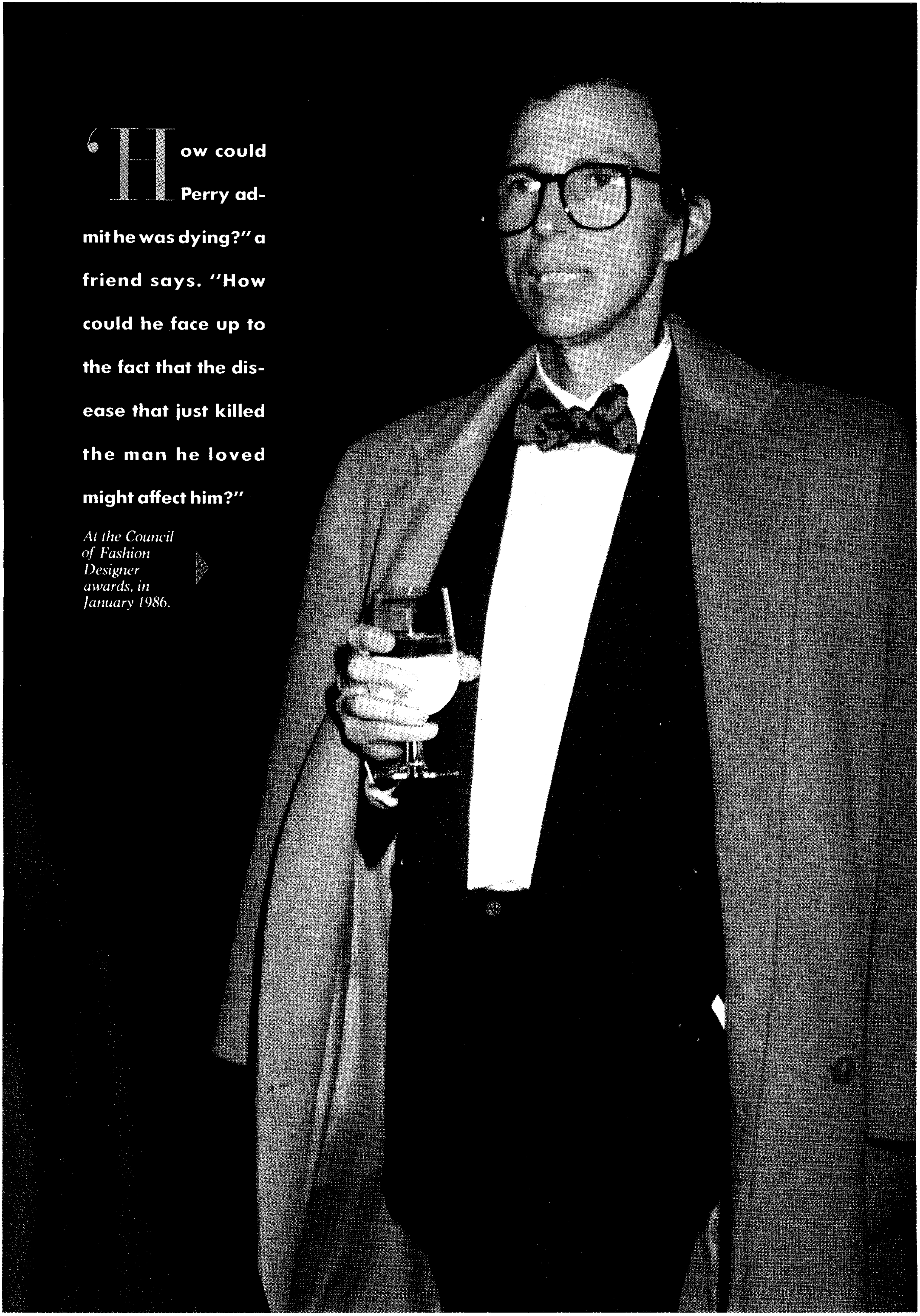
The hospital listed the cause of death as viral encephalitis. But many people believe Ellis had AIDS, and given the evidence, it seems likely. Laughlin Barker, his business partner and lover, died in January of lung cancer. A friend says Barker had Kaposi's sarcoma, a form of cancer linked to the AIDS virus.

Though Seventh Avenue knew Ellis was ill, his death was still a surprise. "There are rumors about everybody," says designer Donna Karan. "The whole world thought Calvin Klein had AIDS. People told me he was dead. Today, he looks fantastic."

But Ellis hadn't been looking well for at least six months. He had lost about 30 pounds and had aged dramatically. "I couldn't look at him without crying," says one retailer. "But I was afraid to ask what was wrong."

When people did ask, they were told Ellis was grieving over Barker. Even today, the word "AIDS" isn't mentioned by anyone in the company. "You can pick up encephali-

Photograph by Dustin Pittman.



"How could Perry admit he was dying?" a friend says. "How could he face up to the fact that the disease that just killed the man he loved might affect him?"

At the Council of Fashion Designer awards, in January 1986.

Photograph by Anthony Savignano/Ron Galella.

"PERRY WAS THE PERFECT SOUTHERN GENTLEMAN," SAYS A FRIEND. "HE DIDN'T WANT A HOLLYWOOD DEATH."

tis from a flea bite in the Hamptons," says creative director Kitty Hawks. (Health officials say encephalitis, a virus that attacks the brain, is also associated with toxoplasmosis and crytococcalmeningitis, opportunistic infections seen in AIDS patients.)

Some fashion people are upset about the way the company handled the situation. "We're not living in the Middle Ages," says a fashion executive. "Consumers are not going to boycott a designer if they discover he had AIDS." Ellin Saltzman, a senior vice-president of Saks Fifth Avenue, agrees: "Most customers don't care. Look, they buy Nipon, and he was convicted of tax evasion."

But Ellis was a fanatic about his privacy; he wasn't the kind to issue a public statement about anything. "Perry was really the perfect southern gentleman," says a friend. "He was polite and dignified. Unlike Rock Hudson, he didn't lead a Hollywood life. And he certainly didn't want a Hollywood death."

Besides, Ellis didn't believe he was dying. Pastor and Krascella claim Ellis never discussed his illness. "If Perry didn't bring it up," says Krascella, "how could we?"

"Perry looked sick, and he acted sick," says another employee. "But he didn't admit it, so you couldn't admit it. It got to be very weird." Adds a third staffer, "Perry thought he was immortal. Disease just didn't fit into the picture."

FOR A WHILE, THE PICTURE LOOKED PERFECT. ELLIS had won eight Coty Awards and was considered one of the brightest talents on Seventh Avenue. Ten years ago, he started out in the Vera showroom, designing a line of moderately priced sportswear under the Portfolio label. This year, the business is expected to generate a wholesale volume of nearly $260 million. Besides women's sportswear, the company has 23 licensees, including a men's-wear division and Perry Ellis America, a line of casual-wear. There's also a line of sheets, towels, and blankets for Martex; suits and sport jackets for the Greif Companies; coats for Fairbrooke; stockings for Trimfit; furs for Alixandre; and fragrances for Parfums Stern.

From the start, Ellis was a hit with the press and retailers. His clothes were witty and fun. They were oversize and sometimes a bit clumsy, but they projected an easygoing charm. "Perry was the most sophisticated sportswear designer in America," says Geraldine Stutz, former president of Henri Bendel. "His clothes were instantly appealing."

Ellis was the same way. Both men and women found him magnetic; many admitted they were "secretly" in love with him. He wasn't classically handsome, but he had bright hazel eyes, a mouth often described as sensuous, and auburn hair streaked with gray. He wore it long for many years, sometimes pulling it back in a ponytail that accentuated his cheekbones. Ellis always said that fashion came "pretty far down" on his list of priorities. Nearly every day, he put on the same uniform: a blue oxford-cloth shirt, khakis, white cotton socks, and Top Siders. He never wore belts, because he didn't like them.

Ellis was quiet and shy; he spoke in a low, soft voice that made the listener lean toward him. "Perry had a real hypnotic effect on people," says Pastor. "He could get you to do anything he wanted."

"There was a beauty about him that was wild," says designer Abbijane Schifrin. "From the first time I saw him, I was mesmerized." Stutz agrees: "He had it all. Grace, manners, style, intelligence. He was like an F. Scott Fitzgerald hero. One of those bright, shining people."

The image extended to every part of his life. Ellis had one of the most beautiful showrooms on Seventh Avenue; it was always filled with rubrum lilies, Ellis's favorite flower. He spent three years and millions of dollars renovating a brownstone on West 70th Street. He imported bathroom fixtures from the Savoy in London and decorated the rooms with English antiques. He had two homes on Water Island, a remote strip of land off Fire Island, to which he would commute by seaplane during the summer. And he had recently bought a fourth home, in Los Angeles, where he spent several months each year. Every house was beautiful in an elegant, understated way. Ellis had a remarkable eye for detail. More important, he had the elusive gift of taste. "Everything," friends say, "was very Perry."

His friends tended to be "very Perry," too. He surrounded himself with a corps of talented, attractive people. He turned employees into loyal friends, and loyal friends into employees. That way, he could pretty much guarantee his privacy. Five years ago, he met Laughlin Barker, a lawyer born in Santa Fe, who was divorced and had a child. They lived together, and Ellis made him president of Perry Ellis International, the licensing division. Ellis and Barker appeared to be the perfect match; friends say they never saw two people so much in love.

Still, Ellis wasn't completely satisfied. He loved children and wanted one of his own. Two years ago, he had a daughter, Tyler, with Barbara Gallagher, an old friend who lived in Los Angeles. A former TV executive, Gallagher was about to turn 40, and she wanted a baby, too.

Now Ellis's extended family included Barker and his daughter; Gallagher and the baby; Ellis's mother in Virginia; plus old friend Robert McDonald, who had been Ellis's roommate and platonic friend for fifteen years. "For other people, this might have been a complicated arrangement," says one friend. "But Perry made it all work. He made the impossible work."

But soon after Gallagher and Ellis's baby was born, Barker began to get very sick. Over the next year, he was in and out of the hospital. Ellis took care of him, and spent less and less time at work. His collection wasn't as well received, and some industry people said the magic was gone. But Ellis insisted that everything would be fine. "In the end, it always turns out for the best," he said.

IT'S A WEEK AFTER ELLIS'S DEATH, AND HIS OFFICES AT 575 Seventh Avenue, near 41st Street, are quiet. The large showroom, which employees once jokingly called the mausoleum, looks empty and cheerless. A few of the rubrum lilies are turning brown.

Ellis wanted everything to be neat and uncluttered. He loved clean, shining surfaces. Inside, everything gleams—the taupe Formica doors, the white tables, the walls of English sycamore veneer. The only hints of imperfection are the clippings above the Xerox machine. Somebody has taped up a *Post* headline that reads, FASHION GIANT LOSES BATTLE WITH BRAIN DISEASE AT 46. It's next to a clipping on Hulk Hogan.

McDonald, who met the designer twenty years ago, now uses Ellis's office. McDonald introduced Ellis to Barbara Gallagher. Today, he is the trustee of Tyler Ellis's inheritance. He also happens to be the president of Perry Ellis International. When Barker died, Ellis asked McDonald to take over, and even though he is a film producer by trade, he plans to devote himself to running the company for at least two years. "I'm paying tribute to my best friend," he says.

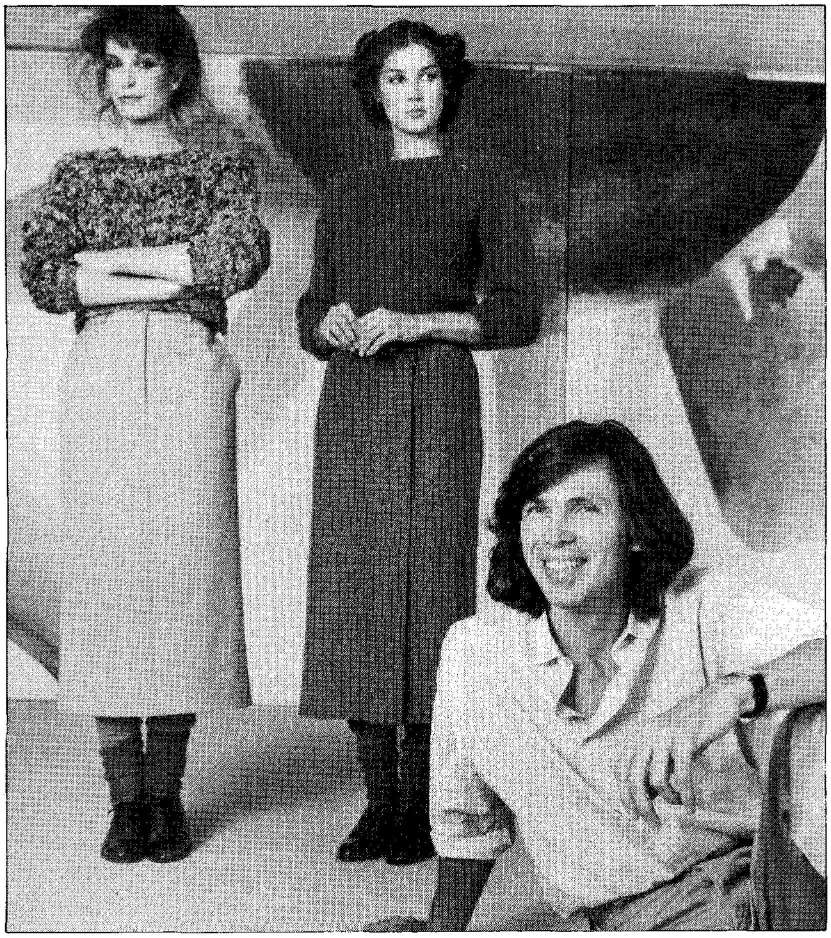
McDonald, 40, is dressed just like his friend, in khakis, a blue oxford shirt, and Top Siders. Just like Ellis, he is softspoken and charming. Just like Barker, he's six feet two, blond, and blue-eyed. It's hard for McDonald to talk about Ellis. They were very close friends, and he misses him a lot. He also wants to protect Ellis's privacy. "Perry had ample opportunity to discuss certain things while he was alive," McDonald says, "and he didn't. I have to respect that."

Krascella and Pastor are protective of Ellis, too. He treated them like privileged children, and they speak about him with a mixture of irreverence and awe. They make jokes about his perfectionism and poke fun at certain annoying habits. But they say he was the most amazing man they had ever met. Sometimes, Pastor says, she feels Ellis is peering over her shoulder, "like a guardian angel."

"We learned a lot from Perry," says Pastor, 32. "That's why I'm not afraid to carry on without him." Pastor, who is married to art dealer Barry Friedman, is eight months pregnant. "After the memorial service, Donna Karan came over to me and said, 'Believe me, I know what you're going through.' " (Karan was pregnant when Anne Klein, her mentor, died in 1974.)

Pastor is not at all what you'd expect from a Perry Ellis designer. She wears red lipstick (which Ellis disliked), a lot of black (Ellis loved neutral colors), and is never without her signature jewelry, particularly bangle bracelets (Ellis hated them). But Pastor, with her eclectic style, was the ideal design assistant for Ellis. "Perry gave Patricia class," says a former designer. "And she gave him a lot of pizzazz."

While Pastor comes across as determined and controlled, Krascella, who is 28, is loose and easygoing. He's got a sweet baby face and an outrageous sense of humor. Krascella and Ellis spent a lot of time laughing together. They came up with nicknames for everyone; for a while, Krascella was called Sumo, because he'd wear his hair in a bun and stick two pencils in it. Many call Krascella a design genius. Says one employee, "He's so creative it's scary." Actually, Krascella would like to be an actor. Right now, he's studying drama at Oxford University. But he'll be back this month to start planning the Perry Ellis spring collection. Like McDonald, Krascella plans to devote all his time to the business. "This place is part of my life," he says. "I owe it to Perry."



With his models in Women's Wear Daily, *in 1978.*

Photograph by Harry Benson.

His first show, in 1978, was a major success. "It was like he became a designer overnight," says a fashion editor.

Will Ellis's death have a big impact on the company? Most industry people say no. "Only in New York are people really caught up with designers," says Carolyn Gottfried, a public-relations consultant in the fashion field. "In other parts of the country, nobody cares. Besides, who remembers Christian Dior? In ten years, most customers won't even realize Perry Ellis was even a real person."

PERRY ELLIS WAS BORN IN PORTSMOUTH, VIRGINIA. It's the kind of place where people know their neighbors, and all the neighbors knew Perry Ellis. "People were really proud of him," says Cammy Sessa, a fashion writer for the *Virginian-Pilot* and *Ledger Star.* "He was a real hometown boy."

Ellis's father, who died in 1981, owned a successful fuel company; his mother, Winifred, who remarried, still lives in Portsmouth. "Whenever she came to New York," says Pastor, "she'd bring Perry his favorite butter beans." When Ellis was young, the family lived with his grandmother in what he once described as a "big, wonderful house." It was filled with old clothing belonging to his southern aunts, and Ellis loved to rummage through boxes of beautiful linens, hats, and gloves. "I've always loved clothing from my earliest memories," he told a reporter. "Some people remember books and places. I remember fabrics and colors."

Ellis was an only child. He spent a lot of time by himself, reading books and sneaking a look at his mother's copies of *Vogue*. In those days, Ellis said, "boys didn't do that sort of thing." Even then, Ellis had a special quality that drew people to him. "I remember speaking to a friend who knew Perry when he was fourteen," says Pastor. "He told me kids just gravitated to him."

As a teenager, Ellis loved to buy presents for people, and he particularly enjoyed picking out clothes. "But I never knew one could make a living off of having taste," he said. Ellis majored in business at the College of William and Mary in Williamsburg, and later went to New York University, where he got a master's degree in retailing. In 1963, he returned to Virginia to become a sportswear buyer for Miller & Rhoads, a department store based in Richmond. He stocked the college department with preppy clothes designed by John Meyer of Norwich, a Connecticut company.

"We brought the Ivy League look to the masses," says Arlene Meyer, who designed the line with John, her late husband. And Ellis brought over a million dollars' worth of John Meyer to Miller & Rhoads each year. It became one of Meyer's largest accounts, and soon they were asking Ellis's advice on styles and "fabrications." "He'd come up to Norwich," says Meyer, "and we'd ask him questions like 'What kind of skirts do you think the girls want next year? What do you think will be the popular colors?' " In 1967, they offered Ellis a job as merchandiser, and he moved to New York. "After Perry became successful," Meyer says, "he told me, 'You know, I'm not doing anything different from what I always did.' " In 1974, John Meyer died of cancer,

Pastor in the Ellis offices.

"We learned a lot from Perry," says Patricia Pastor, one of his top designers. "That's why I'm not afraid to carry on."

and Ellis moved to the Vera Companies, where he got a job as a sportswear merchandiser. Vera was owned by Manhattan Industries, and its line was made up mostly of polyester double-knit pantsuits and Nyesta shirts. But Ellis tried to upgrade it by introducing cotton, flannel, and linen. Patricia Pastor, who was about to graduate from the Parsons School of Design, heard that Ellis needed an assistant.

"I pictured this short, balding garmento," she says. "Instead, I found myself face-to-face with this great-looking guy wearing chinos and boat shoes. For the first six months, I didn't speak to him without blushing."

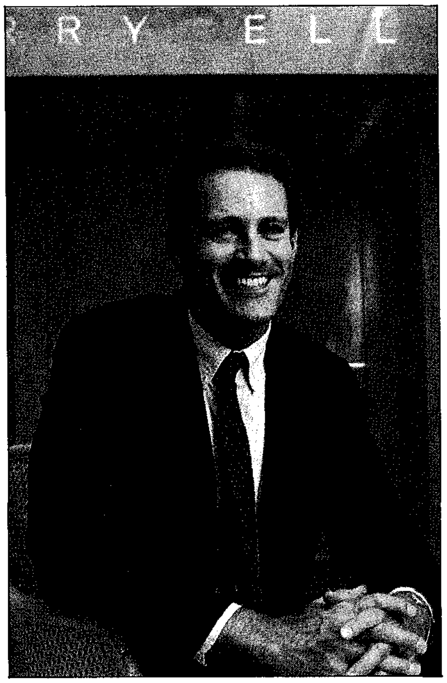
Immediately, Ellis brought Pastor into his life. They would often go out to dinner together and spend weekends on Fire Island. To Pastor, who was only 22, Ellis was the ultimate mentor. He knew about everything—clothes, food, antiques, art. Ellis was happy to share his knowledge. He realized Pastor was young and talented. He also realized she was the one with the design background.

A year after Ellis joined Vera, Manhattan Industries gave him $5,000 to produce his own line, under the Portfolio label. It wasn't much, but Ellis made the most of it. He designed 33 pieces and held a fashion show in the Vera showroom. "I knew Perry at John Meyer, and there was nothing to prepare me for that show," says Sandy Horvitz, fashion director of *Mademoiselle.* "It was like he became a designer overnight."

Ellis was featured on the front page of *Women's Wear Daily* as one of five up-and-coming designers. (Among that original group, Ellis was the only one who became a superstar.) Gottfried, who wrote the article, recalls a conversation with John Fairchild, *WWD*'s publisher.

"He told me, 'I want someone new and talented,' " Gottfried says, "so I introduced him to Perry. Afterward, I called Perry up and said, 'I hope you've got a good lawyer, because you're about to become very famous.' "

SUDDENLY, ELLIS WAS THE HOT name on Seventh Avenue. He began attracting such influential retailers as Kal Ruttenstein, who was then president of Bonwit Teller. "I had never heard of Perry Ellis before," says Ruttenstein, who is now a senior vice-president of Bloomingdale's. "But I read the piece in *Women's Wear,* and I went to visit him. He had this little booth in the Vera showroom, and I was totally overwhelmed." By early 1977, Ruttenstein was featuring Portfolio in the windows of Bonwit's.



Ellis president Robert McDonald.

Why did Ellis become so popular so fast? "It takes an unusual amalgamation of talent, charm, and adoration from the press," says Larry Leeds, chairman of Manhattan Industries. "Perry had it all." He also had good timing. For years, fashion was dominated by French ready-to-wear; by the late seventies, however, such American sportswear designers as Calvin Klein and Ralph Lauren were starting to build their empires. Ellis didn't have their kind of financing, nor did he have as many customers. But people who wore his clothes really loved them. They became "very Perry," too.

Ellis's clothes looked best on young women just out of jeans who weren't ready to dress for success. The designs were slightly conservative and slightly crazy. When a woman wore them, she looked a little schizoid, as if she wanted marriage, motherhood, and a job as a tightrope walker in the circus. In a way, Ellis had the same conflicts. He was raised in a traditional southern household, but he wasn't leading a traditional life. He was extremely private, but he picked a public profession. "His clothes were an expression of what he was," says Schifrin, "and what he wanted to be."

When it came to clothes, Ellis wanted to be comfortable. For the fall of 1978, he introduced the "slouch look" and used natural, earthy colors and rough fabrics. He particularly liked linen and didn't seem to mind that it turned into a wrinkled mess after ten minutes on the subway. In fact, he attached tags to the clothes telling customers that the wrinkles were part of the "natural beauty" of the fabric.

For the next year's spring collection, Ellis gave the slouch look more sex appeal. He created miniskirts, and sweaters that stopped at the midriff. He paired a raspberry tank top with skin-tight toreador pants, and even designed provocative "swim sweaters" that looked like turn-of-the-century bathing suits. For the finale of his spring fashion show, the bride skipped down the runway wearing a miniskirt and lace garters over rolled-down stockings.

Fashion critic Bernadine Morris of the

Photographs by Gerd Ludwig/Visum.

“SINCE PERRY DIDN’T HAVE A DESIGN BACKGROUND,” SAYS PASTOR, “HE WORKED FROM A PURER POINT OF VIEW.”

Times raved about the clothes. She loved Ellis’s “spirited insouciance,” his “collegiate madness.”

“The Perry Ellis mystique is in full flower,” she wrote. “It has been gaining ground for a little over a year . . . and now the master can do no wrong.”

Now that Ellis was a fashion star, he didn’t want to design under the Portfolio label; he asked Leeds to give him his own line. Manhattan and Perry Ellis were an odd team from the start. The parent company had built its business on manufacturing shirts—and they were not “very Perry.” While Ellis was a fanatic about natural fabrics, and preferred to sleep on 100 percent linen sheets, Manhattan produced shirts with names like Candle Glow Satin, made of Dacron, and Silkhana, composed of 100 percent polyester.

But Ellis needed Manhattan’s money, and Manhattan wanted Ellis’s name. At the end of eight months of negotiations, Ellis got his own company, called Perry Ellis Sportswear, and an employment contract that was renewable every two years by Manhattan Industries. Unlike other designers who worked for large companies, Ellis did not get a percentage of sales.

ELLIS MOVED OUT OF THE VERA SHOWROOM INTO A vacant Art Deco bank on the corner of Seventh Avenue and 41st Street. He hired architect James Terrell, a friend, to renovate the space, and *Interiors Magazine* called the new showroom “one of the most impressive around.” The showroom reflected Ellis’s personality: It was beautiful and tasteful, but not always sensible. “The desks didn’t have any pencil drawers,” says Joanne Yellin, who was the national sales manager for women’swear. “And there was no room for a filing cabinet. Basically, it didn’t look like anybody worked there.”

At least, not anybody from the rag trade. But then, Ellis didn’t look as if he belonged in the rag trade. He was a well-to-do southern Wasp who didn’t need to create an old-money image. He didn’t hang out at Studio 54, and he didn’t lunch at Le Cirque. Brooke Shields didn’t wear his underwear.

Ellis’s showroom wasn’t at 550 Seventh Avenue with those of Ralph Lauren, Oscar de la Renta, Bill Blass, and Donna Karan. He wanted to set himself apart, because he was shy and because, as one friend puts it, “Perry was a bit of a snob.” Newspapers carried full-page ads showing Ellis on the dock of his home on Water Island, his long hair blowing in the wind. He looked pensive and brooding—a Seventh Avenue Hamlet who suddenly found himself contemplating such distasteful issues as whether to sell, or not to sell, designer jeans.

Ellis’s female counterpart was model Lise Ryall, who appeared in nearly all his ads. With delicate features and honey-colored hair, she was the classic Wasp beauty. “Perry thought she had a Zelda Fitzgerald quality,” says Pastor.

“Perry had this vision of his clothes being worn by someone like Lise,” says Ruttenstein. “I told him, ‘Stand outside Temple Emanu-el on a Saturday and you’ll see Perry Ellis with Bulgari jewelry and Gucci handbags.’ Perry was very surprised.”

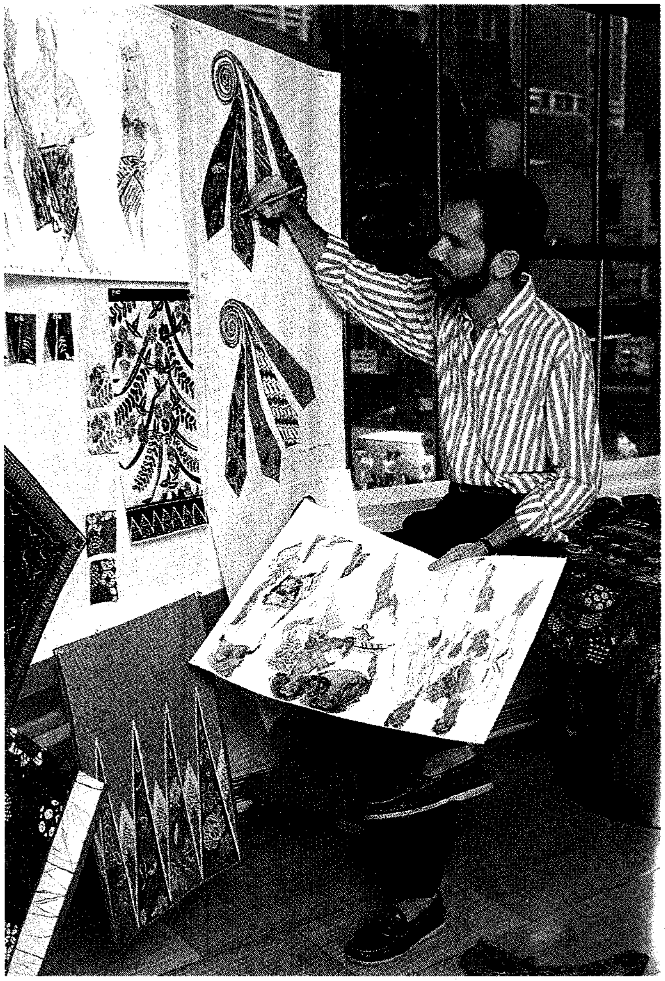
Ellis’s employees didn’t feel as though they worked on Seventh Avenue, either. At first, there were only twelve; Ellis became their spiritual leader. They nicknamed him God and put his picture at the top of their Christmas tree. “I was totally in awe of him,” says Judy Beste, who was hired as merchandising manager. “When I got the job, people screamed, ‘I can’t believe it! You’re going to work for Perry Ellis!’ ”

“We were like a family,” says Erwin Isman, the first president of Perry Ellis Sportswear. “There was so much spirit and commitment. One year, part of the runway collapsed before a show, and we all got hammers and nails and put it back together. A lot of us were just starting out in our careers, and we were building something together.”

Ellis worked well with Pastor and Krascella. With their design training, they could interpret Ellis’s concepts and add a lot of their own ideas. Ellis couldn’t sketch, although sometimes he’d draw what Pastor calls “paper-doll clothes.” “They didn’t look great,” she says, “but they were always perfectly proportioned.” Mostly, Ellis described what he wanted, and Krascella would sketch the clothes on a model they had nicknamed Dogface. “Since Perry didn’t have a design background,” Pastor says, “he worked from a purer point of view. He wasn’t encumbered by rules.”

Pastor says the slouch look was born when Ellis walked into work wearing a pair of pants that were too long. “He didn’t have time to get them hemmed,” she says. “I saw him looking at the pants for a while, and then he said, ‘Don’t you think it’s interesting the way the material breaks at the knee?’ ”

Other times, Ellis would just throw out phrases. “Once, he



Designer Brian Bubb in Ellis’s studio.

Perry Ellis surrounded himself with a corps of talented, attractive people.

"IT'S THE DETAILS THAT ARE IMPORTANT," ELLIS SAID—EVEN THE STAMPS FOR THE FASHION-SHOW INVITATIONS.

kept on saying, 'Hand-knits, hand-knits,' " Pastor says. Most sweaters were machine-made, and Ellis thought they looked artificial. So Pastor and Ellis enlisted the aid of Belle Meyers, who ran a knitting store on the Upper West Side. Meyers introduced Ellis to a special type of Colombian wool. "It had everything in it," Meyers says, "including burrs, dirt, sticks, and corral wiring." Ellis loved it. "We called it sheep-shit wool," says Pastor, "but Perry wanted everything to look as natural as possible."

ELLIS'S NATURAL STYLE WASN'T ACHIEVED WITHOUT maximum effort. "Perry was an unrelenting perfectionist," says Pastor. He was also known to drive employees to tears. "Perry would throw out an entire concept two weeks before a show," Isman says. "And when you told him he was insane, he'd look at you calmly and say, 'I just can't put it on the runway. I don't believe in it.' " Pastor and Krascella called him Lizzie Borden. They'd scream, "Perry, this is impossible!" But Ellis never shouted back. In fact, he never raised his voice. He'd just rock back and forth in his chair. "Nothing," he'd tell them, "is impossible."

For one spring collection, Ellis asked designer Patricia Underwood to create a hat with a "very flat" brim. She made 30 of them; Ellis didn't like 29 of them because they weren't quite "flat enough." Says Underwood, "For Perry, the microscopic adjustment made all the difference."

"Details," Ellis would say. "It's the details that are important." He applied that theory to everything, even to the stamps for the fashion-show invitations. Not for Ellis was your basic American flag flying over the Capitol. He always wanted something special. Two years ago, after much deliberation, Ellis finally decided on an orchid stamp. "Unfortunately, it was sold out," says Amanda Manogue, who works in the company's public-relations office. "Perry made me call every post office in the city. Finally, we located the stamps in Red Bank, New Jersey, and we sent somebody out there to buy 750 of them. We had to get twice as many as we needed because Perry only liked two out of the four orchids in the packet."

He was also very selective about his models. Unlike other designers, who mostly used runway models, Ellis always used the most popular magazine cover girls. He particularly liked blue-eyed blondes; he wanted them to have minimal makeup and natural, free-flowing hair. He also wanted them to wear the right undergarments, so he bought them new underwear for every show. "Even if you couldn't see the details," says Krascella, "they were still important."

But if Ellis was "demanding as hell," as Ruttenstein puts it, he could also be gracious and thoughtful. Of course, he worked hard at that too. He loved to give flowers and always sent beautiful notes. "He'd make me call the florist," says his longtime assistant, Peggy Lee, "and ask, 'Exactly how long are the tulips? How many blooms on the orchid plant? Are they fresh?' I'd come back with my report, and Perry would say, 'Well, exactly *how* fresh?' " When it came to writing the notes, Ellis would labor over each word. "He'd do them over again and again," says Lee, "until they came out just right."

"He wanted everything to be the best it could be," says Krascella. When Ellis went to buy fabric, he'd ask his designers, "Can you live without it?" If anyone said no, he would buy it, even if it cost too much. Beste recalls, "Sometimes I'd say to him, 'Don't you think this is a little too expensive?' And Perry would say, 'It's not enough.' For him, if it was beautiful, it didn't matter what it cost. It was never enough."

"Whenever you'd go to his house," Krascella says, "the silver always looked just polished, the napkins were always freshly starched, and the beluga caviar was always from Petrossian." He wanted the best for his friends too. If you were part of his inner circle, he'd do anything for you. He gave Pastor and Krascella extravagant gifts, from antique ruby earrings to round-trip airline tickets to Europe. He always paid for their dinners, and encouraged them to bring their friends. "He was incredibly generous," Krascella says. "In eight years, I never had to ask for a raise."

To others, Ellis could be cool and aloof. "Perry didn't allow you to get too close," says a man who knew him for eight years. "If you did, he'd drop you." Ellis had a sarcastic sense of humor, and it was often aimed at people who didn't meet his standards. He was the kind who accepted sticks and burrs in sweaters, but hated anything that was unrefined in people. "If he didn't like the way you looked," says a former employee, "forget it."

Yet everybody wanted his approval. Manogue framed a note Ellis wrote to her; former public-relations director Karen Fortier says she can't get dressed without repeating "Would Perry like this outfit?," and public-relations assistant Susan Frances compares the designer to E.T. "He was like the perfect creature from another world," she says.

It's no coincidence that Ellis's nickname was God. For many of his younger employees, he created an environment that looked beautiful and seemed ordered. When it wasn't, he kept it to himself. "I remember when Perry's father was dying," says Beste. "Perry was in Japan to receive an award. He really wanted to go home, but he'd made the commitment. He never told anybody about his father. Instead, he stayed in his hotel room and came across as unfriendly. The press called him Petulant Perry. That hurt him, but he kept it all inside."

Ellis didn't talk much about his relationships, either. In the late seventies, he was involved with a man who lived in California. "Perry would fly back and forth to see him," says a fashion editor. "He was blond and very cute. Sometimes he'd model in Perry's shows. I don't know how serious it was."

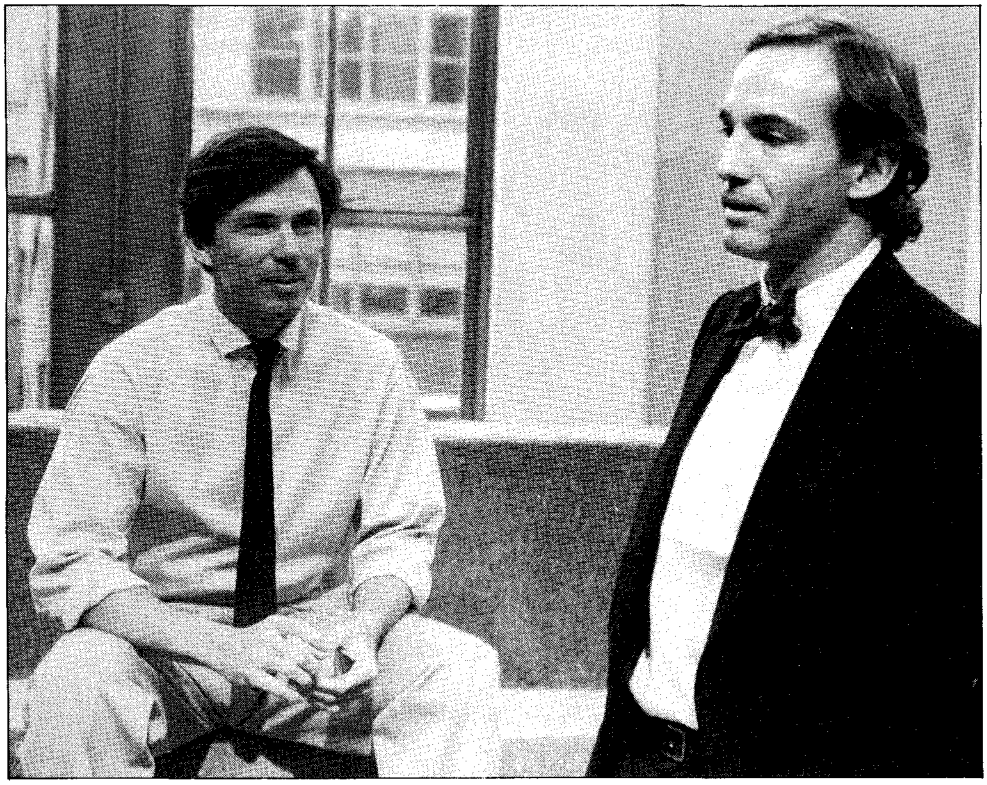
AROUND 1981, ELLIS MET LAUGHLIN BARKER through a mutual friend, a journalist. The son of a wealthy Santa Fe developer, Barker had an eclectic background. He had spent four years in the Navy; he got a Bachelor of Fine Arts from the University of Bologna, a degree in finance from the University of Colorado at Boulder, and a law degree from Georgetown University. After working as a law clerk in Denver, Barker moved to New York and got a job as a lawyer with Patterson, Belknap, Webb & Tyler. Bisexual, he was divorced and had a daughter, who lived with her mother in Massachusetts.

Barker, who was tall, had blond hair and perfect features; in his own way, he was as charming as Ellis. But they had very different personalities. Barker enjoyed cocktail parties and social conversations; he didn't mind being the center of attention. Ellis dressed in his understated preppy uniform, but Barker wore mostly suits and a signature bow tie. "He was a real bubbly, outgoing guy," says Bob Manogue, Amanda Manogue's brother. "He never seemed to be down about anything."

For a while, Bob Manogue worked as a messenger in the design room and ran a lot of errands for Ellis and Barker. "They were both picky about everything," he says. "I had to get their food at Balducci's, and the scallions and arugula had to be perfect. But I didn't mind, because I just wanted to make them happy. They were really kind to me, and it was wonderful being around them. Once, I picked them up at the airport after they'd returned from Santa Fe. I glanced at them through the rearview mirror and they were just looking at one another, and their eyes were sparkling. It was really neat."

"I've rarely seen two people who loved each other that much," says Edward Jones, president of Calvin Klein Classifications, who had been president of Ellis's men's-wear and women's-sportswear lines. "They were incredible together. You'd see them after playing squash, with their hair still wet and their faces flushed. And you'd say, 'God, they just look so healthy.' "

Ellis wanted Barker to become president of Perry Ellis International, but Barker was hesitant. "Perry wanted me to convince Laughlin to take the job," says Beste. "We all went out to dinner, and Perry said, 'Okay, tell Laughlin how much we need him.' " Ellis needed someone he could trust, and there was no one better than Barker.



Though they seemed opposites, Ellis and Laughlin Barker appeared to be the perfect match; friends say they never saw two people more in love.

Ellis with Barker in the showroom, in 1982.

By 1981, Ellis's business was doing better than ever. He launched a separate men's-wear line, and the women's sportswear was making a profit. (In 1978, the company lost money; in 1979, it broke even.) Until this point, Ellis's clothes had been sold in "contemporary" departments; now he was moving up with the major-league designers. At Bloomingdale's, he left the Young East Sider shop for a boutique next to Giorgio Armani. Though he repeatedly said he would never use "Establishment" fabrics, such as charmeuse, he introduced it into the line.

Still, he managed to maintain the Ellis signature. When his fall 1981 collection appeared, an enthusiastic Morris compared him to Chanel, and *Women's Wear Daily* called him the Archer, because of his sharp eye. "I am feeling terribly secure and loved these days," Ellis said.

Buoyed by the excellent press, the company geared up for a big 1982 fall season. "We'd been riding this wonderful crest," Yellin says, "and we were really flying high." Ten million dollars' worth of goods were sent to the stores—and the clothes bombed. "We reached too far," says Isman, who was president of the company at the time. "It was pretty bad. We lost a million, two."

But Ellis didn't appear to be shaken. "I remember someone once asked him if he wasn't afraid of making too many miniskirts," says Krascella. "And Perry looked at her and said, 'I'm not a frightened designer.' And it was true. Perry wasn't scared of anything."

Fortier says that Ellis didn't even seem to be bothered by bad reviews. "Darling," he told her, "when they stop talking about you, then you're in trouble." By spring 1983, *Women's Wear* was still talking: "Perry Ellis's Wonderful World is a cartoon strip of larger-than-life shapes, sight-gag sweaters, vaudevillian accessories, and can-you-top-this proportions. With Ellis, the FIT simply flopped in a collection cut for teenagers and priced for grown-ups."

Jones blames the reaction against Ellis's work on the popularity of the European designers, who began attracting upscale customers. "Suddenly, everybody wanted a more sophisticated look," he says. "So the Americans tried to compete with the Europeans, and that was hard for Perry. He was stereotyped as a designer who was witty and fun. His clothes were for sophisticated hippies, not for ladies who wanted cocktail dresses."

"Everybody was getting real depressed," says Yellin. "It was like we were on top of the world, and now . . . nothing." The company had expanded fast, and the original twelve employees were joined by a hundred others. "To make matters worse, it wasn't like a family anymore," Yellin says. In the past, salespeople had worked closely with the designers, and there was little distinction between "creative" and "business." But the design team was eventually moved up to the third floor and worked behind closed doors. People complained that Ellis, Pastor, and Krascella had formed a little clique that didn't take well to outsiders. Ellis stopped visiting the showroom, and people who once saw him all the time rarely caught a glimpse of him.

AROUND THIS TIME, ELLIS STARTED HAVING PROBlems with his health. He was sick for about six weeks with hepatitis, and spent several days at New York Hospital. "I was going to visit Perry and I ran into my doctor," says a former employee. He said to me, 'He's got some real trouble in hand.' I wasn't sure what he meant, but that comment just stuck in my head." Employees who worked closely with the designer were tested to see if they needed gamma globulin shots. "We were told not to tell anybody that Ellis had hepatitis," says Beste. "Perry wanted to keep it a secret."

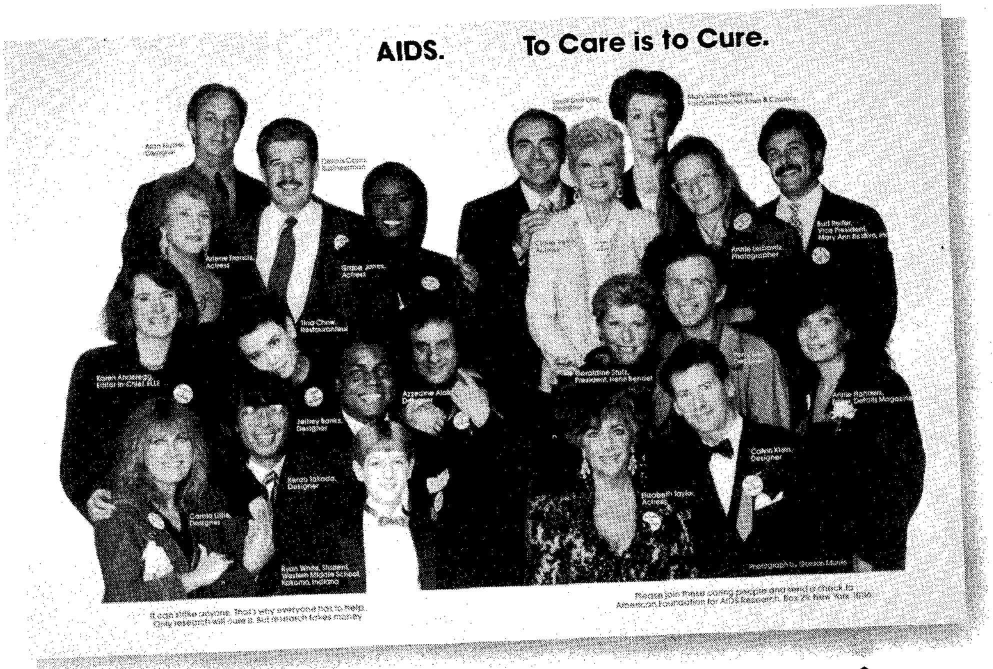
He also was making plans to have a child. He'd been talking about it for at least eight years, and he didn't want to wait

Photograph by Thomas Iannaccone/*WWD*.

much longer. "But Perry didn't want to have just any child," Schifrin explains. "He wanted the perfect child. Someone who would grow up to be beautiful and blond."

Ellis had known Barbara Gallagher since the mid-seventies, and she seemed like the ideal candidate. She was a close friend of McDonald's and a member of Ellis's inner circle. She was blonde and very pretty; she was also intelligent and outgoing. "Actually, she had a lot of Laughlin's traits," says a friend. Gallagher had started out as a receptionist for *The Ed Sullivan Show* and later became an associate producer for the early *Saturday Night Live*. Eventually, she worked her way up to become a vice-president at NBC and then ABC. She quit to become a free-lance film producer and writer.

"I remember talking to her in the late seventies," McDonald says, "and Barbara said her only regret was that she had never had a child. A few years later, Perry, Barbara, and I all had dinner together, and Perry announced that he'd always wanted to have a child, too. He looked at Barbara and said, 'So what about it?' " The rumor among some employees was that the couple had decided on artificial insemination.



The American Foundation for AIDS Research ad, photographed on April 29.

BY LATE 1983, BARKER had developed a bad case of shingles, a rash that is sometimes an early sign of AIDS. It was mostly on his chest, and Barker had to stay home because he couldn't wear a shirt. It led to other rashes that spread over his body and wouldn't go away. "At the time, we didn't think AIDS," says one employee. "I don't know what we thought."

With Barker ill, Ellis began spending more time away from the office. He had bought the brownstone on West 70th Street, and he and Barker were going to England to buy antiques. "Basically, Perry wasn't around," says one designer, "and it was really frustrating. At one point, I told him he wasn't minding the store, and Perry said, 'I know.' "

Except for the 1984 fall collection, in which Ellis created a brilliant series of designs based on the Cubist paintings of Sonia Delaunay, the clothes continued to get mediocre reviews. "It's inevitable in a designer's career," says Stutz. "Everybody goes through it. You just have to ride it out."

Ellis had spent much of the past two weeks in bed, but he went to the benefit. "When I ran into Perry," says a friend, "I almost started to cry."

"I think the good designers have consistency," says a fashion editor. "Perry's stuff was erratic. Some of it was downright terrible. One year, it looked like he'd wandered into a used-clothing store on Sunset Boulevard and never got out. I'm not sure what happened, but suddenly there was no magic. No excitement."

It's hard to know why Ellis lost interest in the business. Some of it had to do with Barker's illness; they were spending a lot of time traveling together. And Ellis may have been feeling poorly himself. But to many employees, it seemed as though he didn't care anymore. They felt deserted, and some members of the old team began sending out their résumés. "It was very hard to get excited about the line when everybody was so depressed," says one saleswoman. "You'd be standing with a retailer, trying to be enthusiastic, and inside you were feeling like you were on the *Titanic*. And Perry didn't help matters. He could have made an appearance. Sent us a note. Anything. But he didn't. It was like we were working for Howard Hughes."

"Perry had a lot of wonderful qualities," says a designer, "but he was very narcissistic. There was an incredible arrogance about him. He wanted everything, and he didn't worry about the consequences. It was really an extreme example of 'I can have it all.' "

IN NOVEMBER 1984, TYLER ALEXANDRA ELLIS WAS BORN in Los Angeles. Ellis, who was in the delivery room, called Tyler his miracle child. "Perry was ecstatic," says Fortier. "In three years, we'd never had a personal conversation, but suddenly Perry was so open and warm. 'I saw her being born,' he kept repeating. 'She's the most beautiful thing I've ever seen.' Some people thought, How could Perry do this? I wondered myself, Is it good? Is it fair? But when I heard his voice, I knew she was going to be the luckiest child in the world." The women in the sewing room made the baby a christening robe, and Ellis showed Tyler's pictures to everyone. He bought Gallagher a house in the Brentwood section of Los Angeles, and he flew out to see the baby whenever he could. "He was just so happy," Fortier says.

At about the same time, Barker's rashes were beginning to become more of a problem. He developed Kaposi's sarcoma, a fatal form of cancer that first leaves purplish marks on the skin and later invades the internal organs. His condition was kept a secret from everybody at the company. "Nobody heard from Laughlin for weeks," says Beste. "I thought to myself, There's something wrong here. I spoke to his personal assistant, and she said, 'I haven't heard from him in weeks, either.' "

Still, nobody even dared whisper the word "AIDS." "The implications were too awful to contemplate," says a friend of Ellis's.

To make matters worse, Ellis and Manhattan Industries were battling over everything. "The company was stuck in a 1950s-shirt mentality," says one executive. "They were primarily interested in the 'Fast Buck' Perry, and they didn't care

"PERRY REFUSED TO ADMIT LAUGHLIN BARKER WAS DYING. HE FIGURED HE COULD WILL HIM BACK TO LIFE."

about quality." Manhattan had been in financial trouble for a while, and it had accumulated $50 million in long-term debt. (By 1985, the company would show a loss of $17 million.) "It was like the last place you'd want to be connected with," the executive says.

"Manhattan and Perry had zero communication," he adds. "Larry Leeds desperately wanted to relate to Perry, but it was hopeless. Perry talked down to the people at Manhattan. He called them Seventh Avenue garmentos. After a while, it became a pissing contest. There were threats." (Leeds says none of this is so. "Perry never complained about quality," he says. "Our relationship was pretty good. There were no threats.")

By the end of 1984, the situation had become so difficult that Ed Jones resigned. He was the chief executive officer of both the women's and men's division, and he just couldn't work at the company any longer. In February 1985, Ellis asked Jones to come back, and made him managing director of Perry Ellis International. He would report directly to Barker. "Laughlin was very ill," Jones says, "but Perry still wanted him to be president. Perry was so positive in his attitude. He kept on telling me Laughlin was going to be better. Afterward, I thought to myself, Wouldn't it be better if they faced it?" After that meeting in February, Jones never got the chance to speak to Barker again.

During the year, Barker, who was undergoing chemotherapy, was in and out of the hospital. Near the end, Ellis set up a hospital bed at home and took care of Barker as best he could. Barker had a difficult time walking and needed a wheelchair. He showed up in May 1985 at a fashion show, and employees who saw him couldn't believe the change in his appearance. "I was totally unprepared," says one. "I thought to myself, My God! What's happening here?"

"Perry refused to admit Laughlin was dying," explains one executive. "He figured he could will him back to life. Perry was the eternal optimist." Says Stutz, "Once Perry had determined a specific course of action, nothing could deter him from following his vision."

WHEN HIS PERSONAL LIFE BEGAN TO GET more complicated in 1984, Ellis set his sights on the Council of Fashion Designers of America, an organization founded in 1962 to promote fashion as an art form. "Since then, it had been tucked away in a top drawer," says CFDA executive director Robert Raymond, "and nobody paid attention to it."

Ellis had never been a big fan of the Coty Awards; he believed the prizes were given on the basis of politics and not merit. Most of the major designers didn't even bother to show up, and two years ago, the awards were discontinued. Ellis was named CFDA president in 1984, and he focused much of his energy on revitalizing the organization. He wanted to make it more prestigious than the Cotys, and he set about creating an annual awards dinner at the Public Library's Astor Hall.

Suddenly, Ellis was on the phone with Calvin Klein, Oscar de la Renta, Mary McFadden, and Donna Karan. He asked them to get involved with the CFDA, to support "their industry." In October 1984, Ellis and Raymond met for four hours each day to plan the January awards dinner. "As you can imagine," says Raymond, "no detail went untouched." Ellis tasted appetizers and desserts at Glorious Food, paced back and forth in the Temple of Dendur before finally selecting Astor Hall. He created a new awards system with no categories, and gave prizes to anybody who had made a significant contribution to fashion. That included Diana Vreeland for her book *D.V.*, Bruce Weber for his photography, and Astor Place Barbershop for its punk haircuts.

Every major designer showed up for the awards dinner in January, and Ellis acted as master of ceremonies. "He was charming, cute, and witty," says *Mademoiselle*'s Horvitz. "The whole evening was pure magic." Donna Karan agrees. "It was incredible," she says. "Everything was so perfect, so very much like Perry."

If the spirit had disappeared from Ellis's collection, at least it was back at the CFDA. Industry people who once criticized Ellis for being distant were now lauding him. "He became a much warmer human being," says one retailer. "There was an added depth, a certain mystical quality in his eyes."

By midsummer 1985, Ellis was already planning the next CFDA dinner. "One day Perry called me," says Raymond, "and he was all excited. 'I just found this wonderful book on Katharine Hepburn,' he said. 'She's been such an inspiration to so many designers. I'd like to give her the CFDA's Lifetime Achievement Award.' "

Raymond said, "You want to give Katharine Hepburn an award? Good luck."

Ellis went ahead anyway. He sent Hepburn flowers and a letter. She refused. He wrote her another letter. She started to soften. Ellis politely badgered Hepburn until, a few weeks later, Raymond was in her Turtle Bay townhouse looking through boxes of her private photos to illustrate the CFDA program.

Later, Calvin Klein interviewed Hepburn for the CFDA booklet. "Perry was really excited about getting Calvin and Hepburn together," says Raymond. "He felt like he was really giving Calvin a special gift."

By September, it was clear that Barker was dying. But Ellis persisted in telling people he was fine. They bought a classic Bentley on a trip to England, and they discussed other vacations they were planning together. He did, however, ask McDonald to move into the townhouse to help him take care of Barker. McDonald, who had left his job at NBC, was working part-time at the company, mostly filling in for Barker as president of Perry Ellis International. McDonald says he never thought it was going to turn into a permanent position. "And I never expected anything to happen to Perry," he says.

But people noticed there was something wrong at the October fashion show. When Ellis came down the runway with model Elle McPherson, he looked different. Instead of his blue oxford shirt, he was wearing a red sweater; he appeared much thinner, and large glasses framed his pale face. "I was shocked when I saw him," says a fashion editor. "I remember saying to someone, 'Perry is really looking his age.' And the person said, 'It's not age. It's AIDS.' " Karen Fortier, who was public-relations director at the time, had to field a lot of difficult questions. She claims she didn't know Ellis was sick, and she told people he was under stress. "Sure, he looked pale," she says, "and he'd lost a lot of weight. But I figured if someone I loved was seriously ill, I wouldn't look great, either."

IN DECEMBER, ELLIS WENT TO A PARTY FOR THE COSTUME Institute at the Metropolitan Museum. He fell against Bill Blass and Pat Buckley in the receiving line. "Pat tried to make light of it," says Blass. "She said, 'Don't worry about it. I've fainted in reception lines before. The only problem was nobody missed me.' " Bernadine Morris reported the incident in the *Times*, and the rumors began to circulate about Ellis's health.

Barker spent most of December at New York Hospital. Be-

ELLIS SAID HE LOOKED BAD BECAUSE HE'D GONE THROUGH "DIFFICULT TIMES." "MY DOCTOR SAYS I'M HEALTHY."

tween trips to visit him, Ellis made sure everybody got Christmas presents. Every year, he gave employees art books and wrote carefully worded notes. In 1985, Judy Beste got a copy of *Couture*. "I opened up the book, and inside Perry had simply inscribed L. AND I BOTH LOVE YOU," she says. "I put down the book, and I cried. It was then I knew Perry was going to die."

On January 2, Barker died of lung cancer at home. A small memorial service was held at the Public Library. Ellis didn't show up. "We held a chair for him," says Jones. "We said to ourselves, 'Perry's here.' "

Ten days after Barker's death, Jones resigned from the company. He was planning on moving to Texas. "Things were just getting too difficult," he says. He went over to Ellis's townhouse to tell the designer in person. "It was a very emotional meeting," says Jones. "We sat in front of the fireplace and cried together. I told him why I wanted to leave, and about my frustrations in working with Manhattan Industries. Perry said he understood.

"At the end of the meeting," Jones says, "I told him, 'I just want to grab you and hug you.' Perry opened his arms. It was like hugging a skeleton."

Still, the nature of Ellis's illness was kept secret. "It was like this cloud that hung over our heads," says one former employee. Ellin Saltzman of Saks remembers running into Larry Leeds on an airplane sometime in January. "He said to me, 'Do you think Perry is sick?' I said to myself, 'Come on, who are you kidding?' "

"How could Perry admit he was dying?" a friend says. "How could he face up to the fact that the disease that just killed the man he loved might also affect him, and maybe even his child? How could a person go on without uttering a long, sustained howl? He couldn't admit to anyone he was dying, because it was just too terrible."

THE CFDA AWARDS DINNER WAS SCHEDULED FOR JANuary 19, with Ellis as master of ceremonies. Nobody believed he could make it. Even if he could, nobody wanted him to do it. Ellis was much too weak. Besides, he was still devastated by Barker's death. Raymond arranged for a master of ceremonies to fill in for Ellis, but the designer wouldn't hear of it. "Perry said to me, 'I'm not sick,' " Raymond recalls. " 'It's just that I'm suffering from a broken heart.'

"Perry was meticulous about his appearance," Raymond says. "If he had known how he really looked, he never would have done it. But Perry thought he looked fine, so we all went along with it."

Hepburn, who was scheduled to accept her award later in the evening, showed up 90 minutes early and asked to go on first. Ellis tried to talk her out of it. "He had absolutely no effect," says Jones. "She wanted her award, and then she wanted to leave." Ellis, who was shaky to begin with, got very upset. By the time he walked out onto the stage, he fumbled with his microphone and seemed a bit lost. "My name is Perry Ellis," he said. "I'm president of the Council of Fashion Designers, and I'm delighted to be here tonight." He paused for a second, and then seemed to choke up. "I can't tell you how much it means," he added.

Next, Calvin Klein came out to present the award to Hepburn. "This," he announced, "is the evening of the invalids." There was an awkward silence, and then a few laughs. He went on to apologize for stumbling on the way to the podium, explaining he'd had a "bad fall on the ski slopes." The rest of the evening was equally uncomfortable. At times, Ellis appeared disoriented, and McDonald, who was standing in the wings, had to help him on and off. People who attended the $750-a-plate dinner say it was one of the most painful evenings of their lives.

Afterward, friends say, Ellis was deeply distressed that people had seen him in that condition. "He called me the next day very upset," says Raymond. "He told me, 'I've ruined everything. I'm so sorry.' " According to one friend, Ellis was disoriented the day after the CFDA. "He wasn't making any sense," the friend says. "He was scrambled and incoherent. He kept on repeating, 'I can't believe I did what I did.' "

On January 27, Ellis made out an eight-page will. He left a personal estate of well over $1 million to three beneficiaries: his mother, his daughter, and McDonald. McDonald was named executor, and the trustee of Tyler Ellis's inheritance.

In February and March, Ellis seemed to get better. He and McDonald spent two weeks in Los Angeles with Gallagher and the baby. Ellis gained twelve pounds and got a deep suntan. By the time he returned to New York, he appeared much healthier. "See," he told Leeds, "I don't have AIDS." On April 9, an article titled "Perry Looks Ahead" appeared in *Women's Wear Daily*. In it, Ellis said that his former weakened appearance had been due to "difficult times." "My doctor says I'm healthy," Ellis said. "I feel great."

But the disease was only in remission, and soon after the article appeared, Ellis started losing weight again. He spent most of April at his townhouse, although he tried to come into the office for a few hours several days a week. He had lost so much weight that he was now wearing sweatpants with his Top Siders.

"He was driving everybody crazy again," says Pastor. "We said, 'Well, he's back to being his old bitchy self.' " This year, Ellis wanted duck stamps, but he only liked two out of the four ducks. And he couldn't decide on the proper background music for the show. Michael Purri, the music coordinator, suggested Gershwin's " 'Swonderful," but Ellis had another song in his head. Only he didn't know what it was.

"Kitty Hawks called up," Purri says, "and told me Perry thought the words were something about 'If you can read my mind.' I thought it was the Gordon Lightfoot song, but Kitty asked Perry, and he said no. Finally, I was talking to Kitty from a phone booth at the Port Authority, and she asked me if I'd found the song. I told her I didn't know what it was, and she said, 'Give me your number.' "

A few minutes later, the phone rang. Purri heard a voice humming into the receiver. "It was Perry," says Purri. "He was really weak, and I could barely hear his voice, but he kept on trying to hum the song. After he finished, he said, 'So what is it?' And I told him I still didn't know. He seemed disappointed. 'Well, I can hear it in my head,' he said."

DESPITE HIS WEAKENED CONDITION, ELLIS STILL wanted to be president of the CFDA for a third term. He called Raymond and asked him if they could change the bylaws so he could serve for another year. "Perry really felt he was going to live," Raymond says. "I'm not sure dying ever crossed his mind."

On April 29, the fashion industry put on a benefit for AIDS a the Jacob Javits Convention Center. Many designers refused to participate until Calvin Klein offered his support. Fortier, who did the publicity for the benefit, says she never dreamed Elli would show up. "But Calvin called Perry and asked him to come," she says, "and he felt obligated. He'd gotten Calvin

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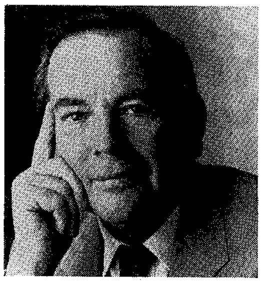
THE SECOND IN A SERIES OF DISCUSSIONS ON AGING AND ITS EFFECT ON THE SKIN.

BY CHRISTIAAN BARNARD, M.D.

DR. CHRISTIAAN BARNARD ON THE QUALITY OF LIFE.



"It seems to me that the primary goal of a doctor is not only to prolong life.

"I believe it is also to improve the quality of life.

"To me, more important even than how long a person lives is how well they live.

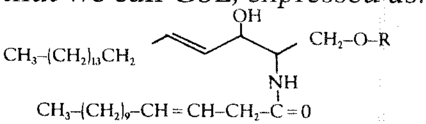
"Nothing, as far as I know, has a greater effect on the quality of life than aging, for it affects all of our organs including the body's largest organ—our skin.

"It is, in fact, on the skin that the effects of aging are most visible. And perhaps most disturbing.

"This concern with aging and its impact on the quality of life is the major reason for my involvement with the Schaefer Institute in Switzerland. It was the principal focus of my work there.

"During this period my colleagues and I determined that a specific type of Glycosphingolipid was more abundant in young skin than in older skin.

"These efforts were the basis for the development of a complex which contains a specific Glycosphingolipid that we call GSL, expressed as:


OH
CH_2-O-R
$CH_3-(CH_2)_{13}CH_2$
NH
$CH_3-(CH_2)_9-CH=CH-CH_2-C=0$

"I believe as a result of these efforts people may be able to significantly improve the quality of their lives."

GSL - CELLULAR TONER*
GLYCEL
GSL - CELLULAR* TREATMENT ACTIVATOR
GLYCEL
CELLULAR ANTI-AGING CREME*
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If you want to make an extra-special salad, let Ronzoni teach you how. Take delicate artichoke hearts and fresh garden vegetables, then mix them up with the finest mostaccioli rigati you can find—Ronzoni, of course.

Ronzoni's been making premium pasta in the authentic Italian tradition for the past 70 years. And each of our 70 different shapes and sizes is made with 100% durum semolina. So make something special out of salad this summer. Start with Ronzoni and put a new slant on any dish.

Pasta Salad with Aioli Dressing

1 package (16 oz.) Ronzoni® Mostaccioli Rigati
1 cup mayonnaise
5 small garlic cloves
2 tablespoons lemon juice
1½ teaspoons Dijon-style mustard
1½ cups spinach, cut into 1½-inch strips
1 cup red pepper, cut into 1½-inch strips
1 cup green peas*
3 jars (6 oz. each) marinated artichoke hearts, drained
1 teaspoon salt
¼ teaspoon freshly ground pepper

* Or 1 cup snap peas or snow pea pods, cut in half diagonally.

Cook pasta as directed on package; drain. Rinse with cold water and drain well. Combine mayonnaise, garlic, lemon juice and mustard in food processor. Blend until smooth; set aside. Combine pasta and vegetables, toss well. Add salt, pepper and dressing. Toss well to coat pasta and vegetables. Chill. Store leftover salad in refrigerator. Makes 8 servings.

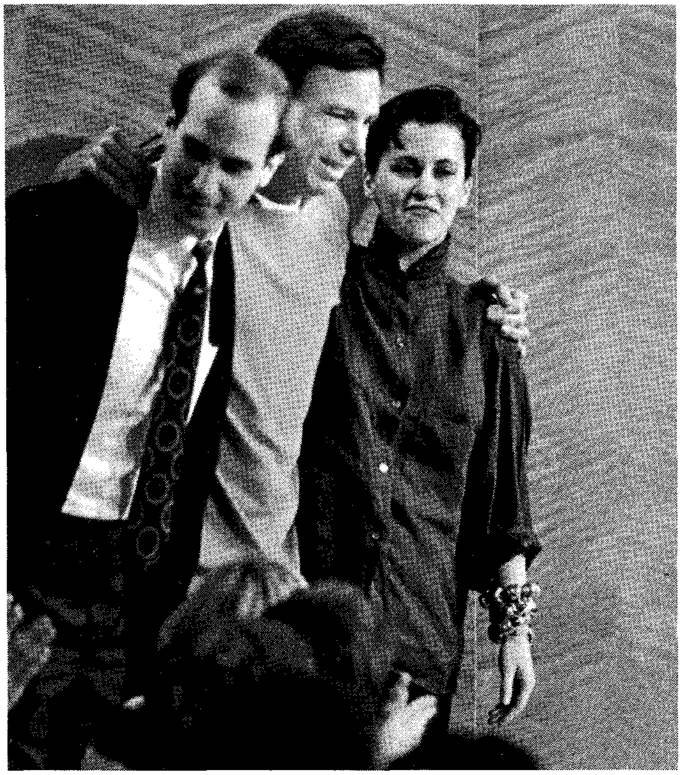
Ronzoni Sono Buoni.

McDONALD REMEMBERS ELLIS'S LAST WORDS. A VISITOR ADMIRED THE FLOWERS. "*NEVER* ENOUGH," ELLIS SAID.

involved in the CFDA, and I guess he felt he owed it to him."

Ellis had spent much of the last two weeks in bed, but he went to the benefit with McDonald and Raymond. "When I ran into Perry," says a friend, "I almost started to cry." As part of the event, designers and celebrities posed for a group shot to show their support of the fight against AIDS. "Perry really wanted to be in that photograph," says Fortier. "And he was just so ill."

Several days later, Ellis was showing signs of encephalitis; the virus was now spreading quickly to his brain. One side of his face appeared paralyzed. Lee Adduci, who had worked for Ellis in the early days of his career, ran into him in the elevator at 575 Seventh Avenue. "At first, I didn't know it was Perry," she says, "and then I saw the boat shoes. I asked him about his baby, and suddenly his eyes sparkled just like the old days."



Krascella and Pastor with Ellis, at his last show.

Photograph by Brian Brainerd / Denver *Post.*

ELLIS WAS DETERmined to make it through the May 8 fall show. He had often said there were only three things in life that were important: matters of the heart, health, and career. He had already lost Barker, and he was dying himself. But he still had his designs. He made sure Amanda Manogue had the right people sitting next to one another. The night before the show, he talked to Purri about the music. He still wasn't sure about " 'Swonderful." He wanted to use the song in his head, but he couldn't hear it clearly anymore.

Brian Bubb says they didn't think Ellis was going to attend the show. "We didn't know if it was a good idea," he says. But at 8:45 A.M., they got word to clear the freight elevator. Ellis was coming up the back way to avoid the crowd. Pastor and Krascella immediately starting joking to lighten the atmosphere. They said, "Oh no! It's Lizzie Borden."

"He heard the applause, and for a moment, the Perry Ellis magic was back."

In the past, Ellis would make the final adjustments on the models and send them out. This time, he sat on a stool and watched the show through a two-way mirror. But even then, Ellis was preoccupied with details. "We only made a few men's hats," says Bubb. "But suddenly Ellis loved them, and he was sticking the hats on all the models as they went out."

At the end, the designers realized that nothing could stop Ellis from going out on the runway. Bubb and Krascella tried to support him, but Ellis moved ahead. Pastor and Krascella held him as he heard the applause and felt the warmth in the room; for the next few minutes, the Perry Ellis magic was back.

Only a few people knew Ellis was taken to the hospital. A friend says Ellis's mother didn't know just how seriously ill he had become until she came to the fashion show. "We weren't prepared for it at all," says Amanda Manogue, who suddenly found herself deluged with calls from reporters. "Maybe we were just being naïve. Maybe we just couldn't face it. I don't know.

"After a while, we didn't want to take Robert McDonald's phone calls," she says. "We didn't want to hear the news. Finally, I heard someone say, 'It's Robert,' and my heart just stopped."

Fashion editors praised the collection; they said the designer had let his clothes mature along with him. He was finally back on track. Friends read Ellis the reviews in his hospital room. "He could still hear," says Adduci, "and he understood. It made him very happy." Soon afterward, Ellis went into a coma. McDonald remembers his last words. A visitor came into Ellis's room and commented on all the beautiful flowers. "*Never* enough," Ellis said.

ON JUNE 12, A MEMOrial service was held for Ellis at the New York Ethical Culture Society. It was a rainy day; the sky was a Perry Ellis gray. Most of the major American designers were there, and they carefully staked out their territory. There was Calvin Klein on the left, Bill Blass in the middle, Donna Karan down front; Ralph Lauren, who arrived ten minutes late, took a seat to the left of center.

The Meliora Quartet played works by Beethoven, Mozart, and Britten, and ten speakers paid tribute to the designer. Leeds said that Ellis was "the possessor of an aloofness and social savoir faire that made even the most sought after seek his company"; Stutz commented on "the beautiful order of his mind"; Pastor talked about his "relentless pursuit of perfection"; and Krascella reminisced about the happy days, when they called him Lizzie Borden and there was laughter in the design room.

At the end of an hour, Marvis Martin sang "Amazing Grace," and people began to file out of the room. There were no uncontrolled sobs and very few tears. Someone commented that it was almost as though no one had died. Someone else pointed out that Ellis probably would have wanted it that way. Outside the door, people pulled out their umbrellas and kissed their friends good-bye. Photographers snapped pictures of Paloma Picasso and Calvin Klein. A woman with an autograph book wondered if Brooke Shields was there. Finally, the major American designers, minus one, climbed into their limousines and headed back to Seventh Avenue in the rain. ▬

HOW TO SELL YOUR CO-OP

BY STEPHEN M. POLLAN, WITH MARK LEVINE

SIDNEY CARTON IS CONFUSED AND ANnoyed. When he and his fiancée, Lucy Manette, decided to sell their Chelsea co-ops and buy a house in Darien, Sidney assumed that within a month they'd be unpacking the china, installing a garage-door opener, and arranging for Sunday delivery of the *Times.*

Now, six months later, Sidney is running out of potential buyers, and Lucy—alone in the new three-bedroom, two-bath Colonial house in Darien—is running out of patience.

Sidney can't figure it out. Lucy's apartment was almost identical to his own . . . and she sold it in two weeks. Granted, she had asked only $225,000. Still, his apartment was special. He had put in all sorts of personal touches that leapt right out at visitors. The smoked mirror on the ceiling above his circular bed drew comments from everyone. The fountain he had installed in the living room stopped people in their tracks.

When he and Lucy decided to sell, Sidney was sure she had underpriced her place. He felt in his bones that his customized flat was worth at least $300,000. His cousin, Millie Pross—the first broker he called in—said she'd never seen anything like it, and swore she could get him $300,000. He believed her: After all, she had been selling co-ops and condominiums on weekends for over six months.

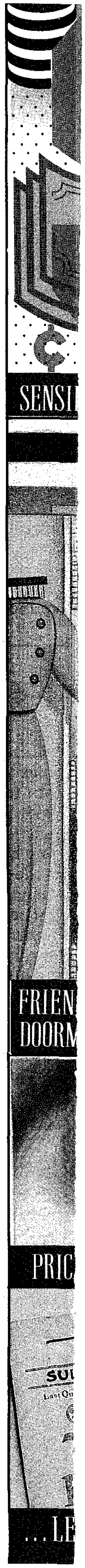
Sidney was more than a bit insulted when the first offer came in at $175,000; he considered it unworthy of a response. Today, he wishes there was even one bid to respond to. Millie is now asking him to think about accepting $150,000. He hasn't had a nibble for a month.

If things aren't looking too bright for Sidney, he can take comfort in one thing: He's not the only New York home-seller having problems.

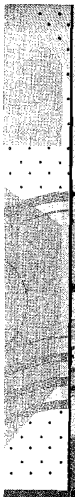
Those wishing to sell co-ops or condominiums in New York City's explosive real-estate market are faced with more problems than ever. Savvy, hard-bargaining buyers and an overabundance of available homes have helped to shift the traditional power in real-estate transactions from the seller to the buyer.

In the good old days, buyers might look at five or six apartments; today, they usually see twelve to fifteen. And they're likely to walk into an apartment that is exactly what they want, then turn to the broker and ask to see another just like it. "The level of sophistication of the residential purchaser is beginning to approach that of the commercial purchaser," says William Davidson, a New York–area financial expert.

In this market, sellers are hard-pressed to hold to *their asking price and still turn the home over in a* reasonable time. But it *is* possible to improve one's hand. To do so requires a change in perspective. Too often, the sale of a home becomes a battle of egos; the seller sees the apartment as an extension of himself—a tangible representation of his own personality. After all, that home reverberates with



WHAT YOU'LL NEED TO MAKE A SALE



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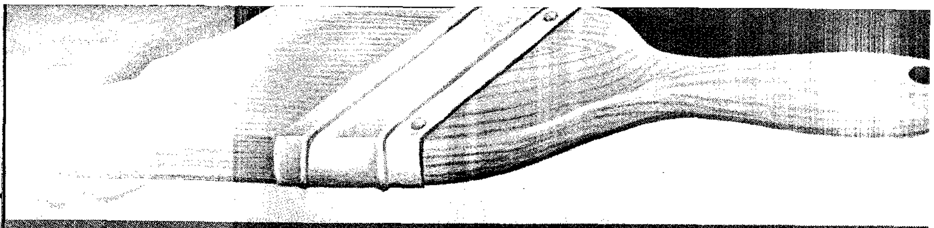
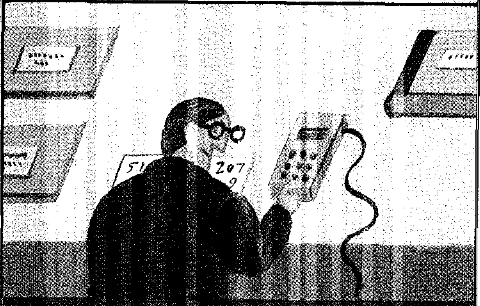
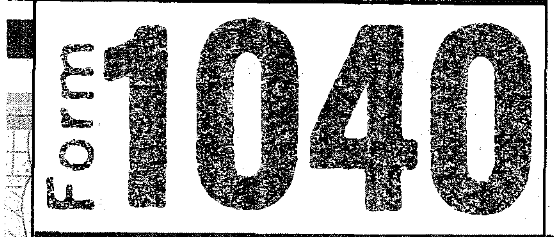


A GOOD PAINT JOB

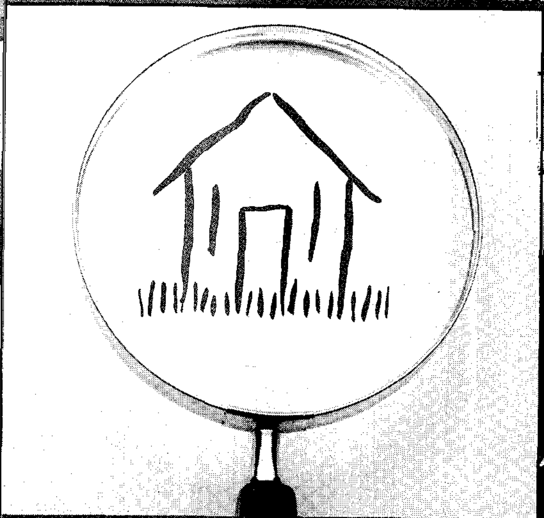


A SAVVY ACCOUNTANT

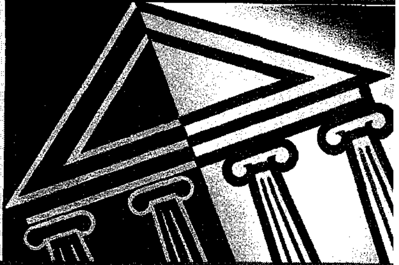
PERSONAL NEGOTIATION



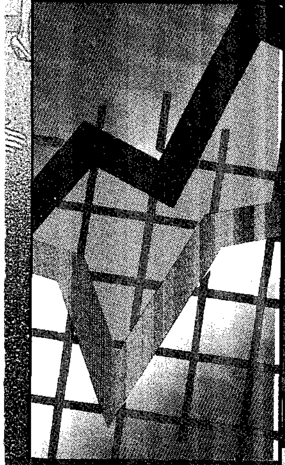
ADVICE ON YOUR TAXES



A PROFESSIONAL APPRAISAL

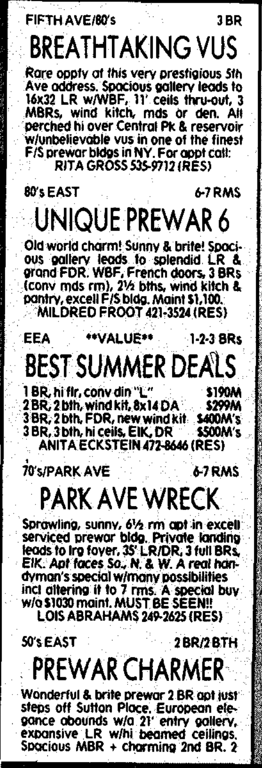


A CREDITWORTHY BUYER



MARKET KNOWLEDGE

AN OBJECTIVE LOOK AT YOUR HOME



FIFTH AVE/80's 3 BR

BREATHTAKING VUS

Rare oppty at this very prestigious 5th Ave address. Spacious gallery leads to 16x32 LR w/WBF, 11' ceils thru-out, 3 MBRs, wind kitch, mds or den. All perched hi over Central Pk & reservoir w/unbelievable vus in one of the finest F/S prewar bldgs in NY. For appt call:
RITA GROSS 535-9712 (RES)

80's EAST 6-7 RMS

UNIQUE PREWAR 6

Old world charm! Sunny & brite! Spacious gallery leads to splendid LR & grand FDR. WBF, French doors, 3 BRs (conv mds rm), 2½ bths, wind kitch & pantry, excell F/S bldg. Maint $1,100.
MILDRED FROOT 421-3524 (RES)

EEA **VALUE** 1-2-3 BRs

BEST SUMMER DEALS

1 BR, hi flr, conv din "L"	$190M
2 BR, 2 bth, wind kit, 8x14 DA	$299M
3 BR, 2 bth, FDR, new wind kit	$400M's
3 BR, 3 bth, hi ceils, EIK, DR	$500M's

ANITA ECKSTEIN 472-8646 (RES)

70's/PARK AVE 6-7 RMS

PARK AVE WRECK

Sprawling, sunny, 6½ rm apt in excell serviced prewar bldg. Private landing leads to lrg foyer, 35' LR/DR, 3 full BRs, EIK. Apt faces So., N. & W. A real handyman's special w/many possibilities incl altering it to 7 rms. A special buy w/a $1030 maint. MUST BE SEEN!!
LOIS ABRAHAMS 249-2625 (RES)

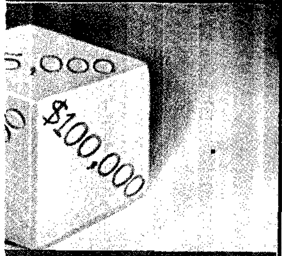
50's EAST 2 BR/2 BTH

PREWAR CHARMER

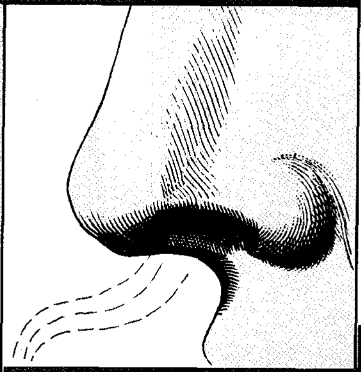
Wonderful & brite prewar 2 BR apt just steps off Sutton Place. European elegance abounds w/a 21' entry gallery, expansive LR w/hi beamed ceilings. Spacious MBR + charming 2nd BR. 2

CANNY ADVERTISING

BRIGHTER LIGHTS



PARABLY, WHICH...



ODOR ELIMINATION

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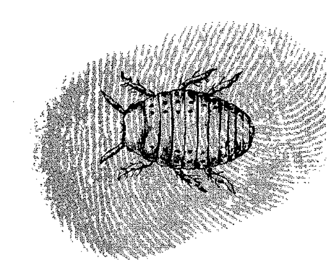
A QUICK SALE

A FAST-MOVING LAWYER

ESCHEWING GREED



EXTERMINATOR'S VISI

memories of candlelit dinners and festive gatherings. Turning the place where Junior grew up, or where love bloomed, into a commodity with a specific market value may seem cold—but emotional commitment and ego gratification don't add dollars to a selling price.

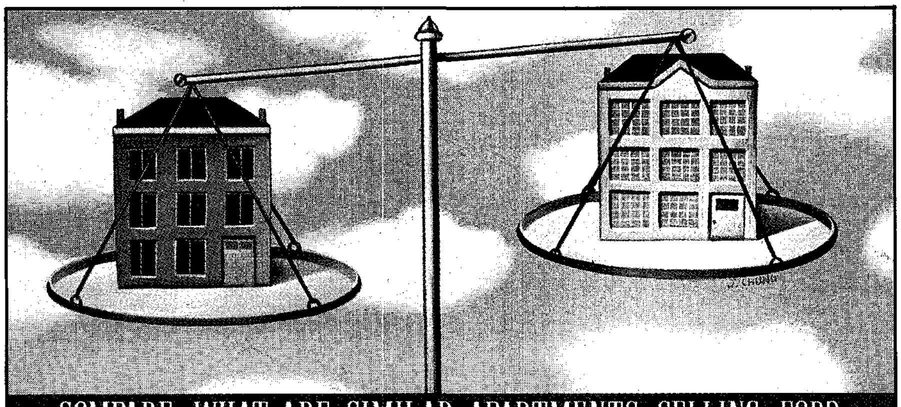
Personal touches and design statements may turn those four walls into a home, but they can also turn a marketable commodity into a turkey. Sidney's investment in his living-room fountain may have paid off in personal satisfaction, but it will probably cost him thousands of dollars when he sells.

And yet, the fountain wasn't Sidney's chief problem. He could have sold his apartment in a reasonable period, for a reasonable price—even with all those special touches—if only he had treated that feeling in his bones about the "right" price as arthritis, not a sudden surge of real-estate expertise.

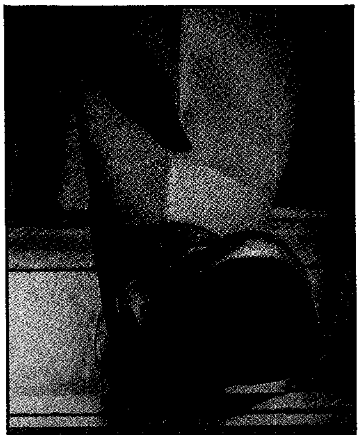
SETTING THE PRICE

SETTING THE PRICE OF A HOME is the most vital step in marketing the property," says Clark Halstead, founder and managing partner of the Halstead Property Company. Having spent the past two decades in the New York real-estate market—first as director of Sotheby's real-estate division, then as founder of his own firm—Halstead is convinced that "if you don't set the price right, you're dead in the water before you start."

The selling price of your home is determined not by a feeling you get in your bones but by what comparable homes are selling for. And that means comparable in every way: neighborhood, building, space, light, view, size, layout, condition, and any other detail you can think of. The significant price is the amount those homes sold for *yesterday,* not two months, two weeks, or even two days ago. The New York real-estate market changes every day. And some aspects of the market defy research. Halstead says, "Sales of co-op apartments amount to $3 billion to $4 billion a year in this city, and there are no data at all on them because they're not recorded in any way that people can get to. I'll bet there isn't any other sector of the American economy where there is such a large economic phenomenon on which there are no data."



COMPARE: WHAT ARE SIMILAR APARTMENTS SELLING FOR?



TOUR THE AREA: NOTE THE ACTIVE BROKERS

Don't assume you can get away with overpricing and then lowering the price once you've felt the market out. According to Barbara Corcoran, president of the Corcoran Group, a prominent real-estate brokerage firm, "Overpricing is the single biggest problem in marketing a house. Every potential buyer asks two questions: 'What's the price?' and 'How long has it been on the market?' Too high a price will force a home to be on the market for a long time. Then the seller gets desperate."

Once an apartment becomes "shop-worn," Halstead says, "the seller loses his or her ability to negotiate from a position of strength. The buyer smells blood. The seller and his price immediately become vulnerable—and the buyer will never pay a premium price."

No home on the market is "worth" a single, specific dollar amount. Its market value may be as much as 15 percent above and 15 percent below a specific price, depending on how its amenities stack up against those of comparable properties on the market. "What you're really looking for is the proper *range,*" says Neil Binder, co-founder of Bellmarc Realty, one of the city's largest residential-real-estate brokerage firms. "For example, a home in the $100,000 range could sell for anywhere from a low of $85,000 to a high of $115,000."

"It's very important to find your price range and stay in it," cautions Corcoran. "If you go more than 15 percent above a reasonable price, you'll be putting your apartment in a league with others that are better. It's preferable to be a little-bit-better apartment in the lower league, since all the other apartments in that league will help sell yours." (Charts on how to rate and price your apartment, which will appear in next week's issue, should give you some help in determining what your league is.)

"What's essential is establishing the highest price any potential buyer will want to reach for when he's standing on his tippy-toes," says Halstead, "but not so high as to give the impression that the home isn't really for sale."

HOW CAN YOU GET YOUR HANDS on those selling prices?

Sales of condominiums are recorded in the City Register's office. (Data on homes outside the city limits can be found in the appropriate county clerk's office.) A little digging there will give you some good numbers to start with. You probably won't be able to find out what co-ops sell for except by word of mouth (members of your building's board of directors may be helpful).

Next, check the ads in the newspapers, looking for those properties that match yours in location and size. Jot down the names of brokers advertising such properties. Call friends who have sold or bought homes in your neighborhood recently and find out which brokers they recommend. Take a walking tour of your area and see which brokers are active on the block.

"Call in approximately three of these brokerage firms and tell them you're interested in putting your apartment up for sale," advises Jean Weir, a salesperson specializing in co-ops and condominiums for Joan Blackett Schlank Real Estate, Inc. "Those firms should send two or three brokers to price the apartment. There will be no fee for this unless it's being done as an appraisal."

"Three brokers from the same firm could come up with three entirely different prices," warns Phyllis Benvenuto, a co-op and condominium specialist for Douglas Elliman-Haldenstein, "and three different firms could come up with three different price ranges." You could average the prices to come up with a selling price, but that method assumes that all brokers' estimates are of equal value. Un-

Photograph: Bettmann Archive. Hand-tinted by Bill Kobasz. Illustration by Joo Chur

BEWARE: TO GET A LISTING, MANY BROKERS WILL GIVE AN INFLATED ESTIMATE OF YOUR HOME'S MARKET VALUE.

fortunately, that isn't often the case.

Barbara Fox, senior vice-president and director of residential sales for Cross & Brown Residentials, Inc., points out that "the more the broker's explanation of how he or she selected a price is tied to concrete evidence of value, such as comparables and specific examples, the more you can accept his or her judgment."

And remember, brokers hoping to list your apartment are not above a little manipulation to get that listing. "There's one really serious red flag," says Fox. "A lot of brokers will price a home off the charts, way over market value. They flatter the seller so much that they get an exclusive. Then, when a buyer submits a fair offer, the broker pounds on the seller to come down. I've seen it happen time and time again."

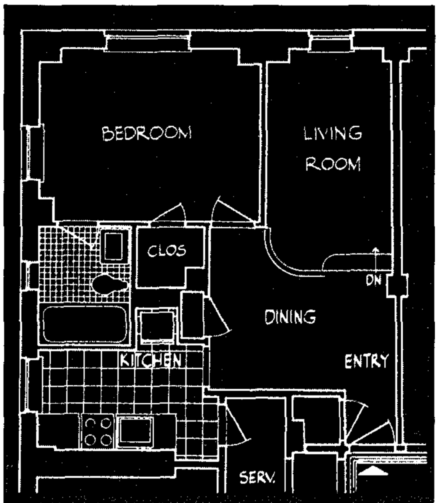
Make sure the brokers' estimates take maintenance and utility fees into account. When Michael Alexander, president of a Wall Street futures brokerage company, and his wife, Tracee, a psychotherapist, decided to put their Greenwich Village penthouse duplex on the market, they didn't realize that their maintenance and utilities were well above the norm and were scaring off potential buyers. Six months later, after lowering their price to compensate for the above-average maintenance, the Alexanders found a buyer. According to Barbara Corcoran, every $100 over the average in maintenance will reduce the selling price by $10,000. By paying attention to that formula, Michael and Tracee turned their shopworn listing into a hot property.

To be absolutely sure about your price, you'll have to hire an appraiser to come in and put a dollar value on your home. Appraisers, the historians of the real-estate industry, are in the comparables business, selling their information and expertise to the public.

Most banks will have appraisers on call. There's no guarantee, however, that they will have special experience in your neighborhood. Brokers also have in-house appraisal services, but they may have a vested interest in supplying an estimate they think you'll like. The best bet s to find an independent appraiser—accredited by the American Institute of Real Estate Appraisers, the American Society of Appraisers, or the Society of Real Estate Appraisers—who has experience in your area and who has no vested nterest in "cooking" the numbers, either n your favor or against your best interest. Call your lawyer or accountant for a recommendation. You can expect to pay between $200 and $300 for an independent appraisal, but such an appraisal is the only sure way of getting an unbiased estimate of the value of your home.

All of this footwork should give you a good idea how much your home is worth. Now you can figure out both your asking price and your selling price.

Don't let greed get the better of you. "Know exactly how much you want to get for your home and don't overreach, even though the broker might say it's possible," says David Goldstick of Goldstick, Weinberger, Feldman, Alperstein, Rotenberg, Grossman and Barr. Goldstick, dean of New York's co-op and condominium lawyers, advises, "You want to get your price and get it quickly. Don't let a small difference hold up a sale. Remember, money has a time value. The time you spend negotiating for that little bit more may cost you that much anyway in lost interest."



MAKE SURE EVERYTHING WORKS

Don't despair if you find out your apartment isn't in the top of the range. There are some ways to ensure that you get top dollar for your home.

PREPARING THE HOME FOR SALE

"THE KEY IN MARKETING AN apartment is making it nonobjectionable," says Bellmarc's Neil Binder. "You have to create a neutral landscape on which the potential buyer can project his or her own personal tastes."

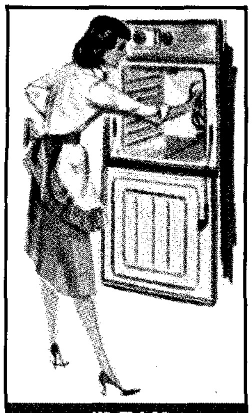
Start with the obvious. First, clean everything in sight. Wash your windows, especially those with air conditioners. The more light that comes into the home, the better. Make sure everything shines. There is no more important step in preparation for the sale than an old-fashioned housecleaning.

Now take a sober, unemotional look around you. "You're not serious until you look at your apartment with an objective eye, figuring out what the highlights are and what the problems are," says Margaret Russell, a former home-furnishings editor at *Glamour* and currently a co-op and condominium specialist for William B. May Company, Inc.

Search out problems—specifically, stains and signs of water damage or mildew. "That's exactly what the buyer's engineer will be looking for," says Lewis L. Zickel, a professional engineer based in Dobbs Ferry. And don't think you can fix a problem with a quick paint job on a single wall. "The appearance of fresh paint, to an inspector or engineer, generally indicates that something may be covered up," says Zickel. "Painting isn't going to cure water damage."

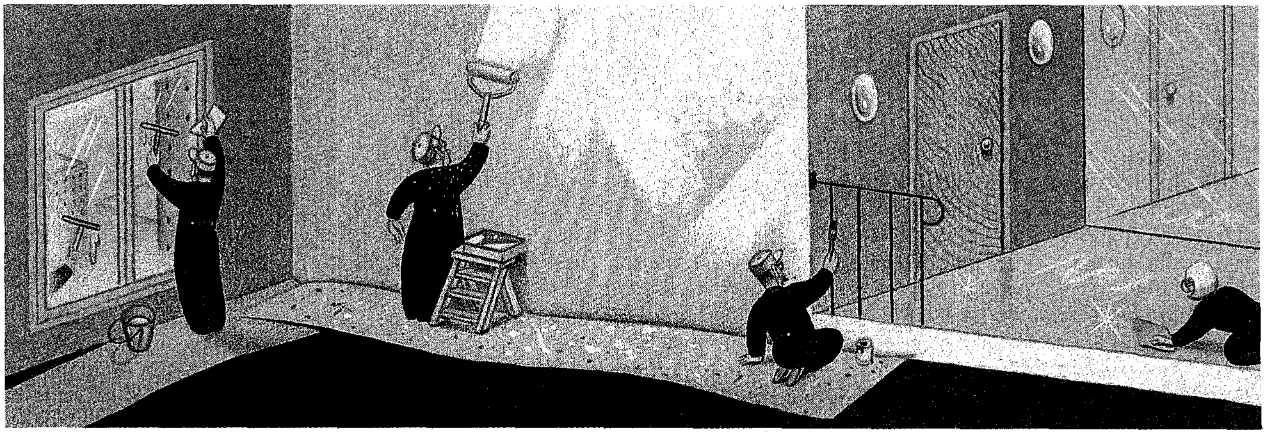
Make sure everything works. That means doorknobs, locks, light switches, toilets, cabinet doors, faucets. "If there are repairs to be made, make them," Zickel advises. "Recognize that there is an actuarial life to every piece of equipment in an apartment or house; an appliance will generally last ten years. Level with the buyer that the refrigerator is twelve years old."

If you have carpets, make sure they are clean and not frayed. If you're taking the carpets with you, have the floors beneath sealed and sanded. "You don't have to do an expensive job," says Stewart White, president of Stewart White & Company, Inc., general contractors specializing in the reconstruction of co-ops and condominiums. "Just sand wood floors so they are uniform. A job like that requires one coat of sealer and two coats of satin urethane and costs around $1.50 per square foot." (See chart, page 44, for a listing of the costs of various repair jobs.)



CLEAN THOROUGHLY

vious spread: Illustrations by Javier Romero, Maris Bishofs, Joo Chung, Dave Calver, and Larry Ashton.
otographs by S. Baker Vail. Running man from H. Armstrong Roberts. Nose from Bettmann Archive.
nd-tinting by Bill Kobasz.



THE PRESALE FIX-UP: WHAT'S WORTH DOING?

EVERY SELLER OF A HOME IN THE NEW YORK MARKET faces different hurdles in preparing the property. Some need only set out fresh flowers, while others—like Sidney Carton—may have to commission a major apartment face-lift.

Stewart White, president of a general-contracting firm that specializes in the reconstruction of cooperatives and condominiums, gives this very general guideline: To do all the basics required to put their apartments in salable shape, most owners will need to spend approximately the combined total of their monthly mortgage payment and maintenance fee. Here's what he considers a typical outlay for the owner of a one-bedroom with a combined maintenance and mortgage of $1,500: double-coat paint job for entire apartment, $600; kitchen work, $200 (repainting one appliance, $70; new cabinet knobs, $30; replacing leaky faucet, $75; cleaning materials, $25); bathroom work, $250 (re-grouting wall tiles, $150; new shower curtain, rod, hooks, $30; new door mirror, $50; cleaning materials, $20); professional window cleaning, $100; refinishing one wood floor, $300; professional extermination, $30; new light bulbs, $30. The total: $1,510.

These are reasonable estimates of the amount you're likely to pay a professional to make repairs. Unless otherwise specified, the charges listed cover the cost of both labor and materials. For very small jobs—say, installing a mirror on a medicine chest—a tradesman may levy a charge just for making the house call. If you choose not to do the polishing and scrubbing yourself, you'll have to pay a housekeeper or cleaning service $8 to $12 an hour.

PROJECTS	ESTIMATED COST	COMMENTS
Scrub everything until it sparkles.	$8 to $12 an hour	**MUST BE DONE.** Lack of cleanliness can kill any hope for a sale. A clean apartment gives the impression of easy maintenance.
Remove and repair signs of water damage, mildew, and other deterioration. Repair holes and cracks in walls and ceilings.	Plaster work: $30 per square yard	**MUST BE DONE.** Buyers or their hired experts will be on the lookout for lack of maintenance.
Repaint with a "commercial double coat" of flat white on walls, eggshell white on ceilings.	Walls: 35 cents per square foot; ceilings: 50 cents per square foot; doors: $25 apiece	**MUST BE DONE.** A professional paint job is perhaps the single most efficient investment one can make in preparing a home for sale.
Hang new wallpaper.	Labor: $30 per roll, plus cost of materials	**NOT WORTH IT.** Wallpaper patterns and colors are matters of personal taste; your new wallpaper may be *offensive to a potential buyer.*
Repair existing wallpaper.	Difficult to calculate	**SMART MOVE.** If removing old paper and repainting is too costly, repair damaged paper already in place.
Lay new flooring.	From $4 to $34 per square foot	**NOT WORTH IT.** It is generally a poor investment to replace floors unless they are in terrible shape.
Repair and restore existing floor surfaces.	Make wood floors uniform: $1.50 per square foot for one coat sealer and two coats urethane Make wood floors "wonderful": $2.50 per square foot	**SMART MOVE.** As long as you don't go overboard, this can be as cost-effective as a new paint job. **NOT WORTH IT.**
Re-grout wall tiles.	$150 for an average bathroom	**SMART MOVE.** Eliminates mildew and brightens the room.

Illustration by Dave Calver

PROJECTS	ESTIMATED COST	COMMENTS
Clean floor-tile grout with a mild muriatic-acid solution.	Labor: $8 to $12 an hour; materials (you can do this yourself): $5 per gallon of 5 percent muriatic-acid solution	**SMART MOVE.** A messy but effective way to revitalize tile floors.
Replace old appliances and fixtures.	More than you think	**NOT WORTH IT.** An inefficient and expensive project that will not yield a profit and may conflict with potential buyers' tastes.
Restore and repair existing appliances.	Spot touch-up or complete re-enameling: $50 to $150 per appliance	**SMART MOVE.** Cost-effective and inexpensive way to help create the impression of a well-maintained home.
Restore or repair existing bathroom fixtures.	Re-porcelain fixtures: $250 for sink and tub; new toilet flushometer: $150, installed Polish existing faucets and spouts: $8 to $12 an hour	**SMART MOVES.** Adding new porcelain is an efficient, cost-effective way of boosting the selling price; it makes the home look well maintained. **MUST BE DONE.**
Add new shower curtain, rod, and hooks.	$30	**MUST BE DONE.**
Replace kitchen cabinets.	Anywhere from $1,500 to $30,000	**NOT WORTH IT.** Expensive and a matter of personal taste.
Renovate kitchen cabinets.	New paint job: $500; new door or facing: $20 per door, plus hardware	**SMART MOVE.** May help brighten and modernize otherwise bleak kitchen.
Repair kitchen cabinets, making sure doors and drawers work.	New knobs: $2 each; new magnets, $2 each	**MUST BE DONE.** Effective and efficient way to boost sale price.
Replace kitchen countertops.	Formica: $30 per linear foot; butcher block: $40 per linear foot	**NOT WORTH IT.** Can be expensive and inefficient, and it may conflict with the buyer's taste.
Increase existing lighting.	Add track lighting to kitchen: expensive Replace old ceiling fixtures: $75 each Increase bulb voltage: $1 per bulb Thorough window cleaning: $4 to $7 per window	**NOT WORTH IT.** **SMART MOVE.** **MUST BE DONE.** **MUST BE DONE.**
Install new ventilation or air-conditioning systems.	The sky's the limit	**NOT WORTH IT.** Expensive, major undertakings that may not boost selling price.
Eliminate odors.	No cost. Remove both kitty and litter box; take out garbage	**MUST BE DONE.**
Conceal odors.	Bake a loaf of bread; boil some cinnamon; set out fresh flowers	**SMART MOVE.**
Get a thorough extermination.	Extermination: $30 Spraying and bombing: $60 per room	**MUST BE DONE.**
"Expand" size of bathroom with visual ploys.	Mirror opposite medicine chest: $8 to $10 per square foot; door mirror: $50	**SMART MOVES.** Mirrors add brightness and sparkle to bathrooms and make them seem bigger.
"Expand" size of closets with visual ploys.	Thin out clothes	**MUST BE DONE.** Put out some empty hangers to show that you have more closet space than you need.
"Expand" size of other rooms.	Mirrors at ends of hallways, in corners, adjacent to windows: $8 to $10 per square foot	**SMART MOVE.** Strategically placed mirrors will "create" additional space.
Replace broken windowpanes and mirrors.	Glazing in place: $7 per square foot; new mirrors: $8 to $10 per square foot	**MUST BE DONE.**
Install new doorbell.	New battery-operated doorbell: $50, plus tip to super	**SMART MOVE.** First impressions are lasting impressions.

DON'T REPLACE MAJOR APPLIANCES OR FIXTURES: YOU'RE NOT LIKELY TO RECOUP THE COST IN THE SELLING PRICE.

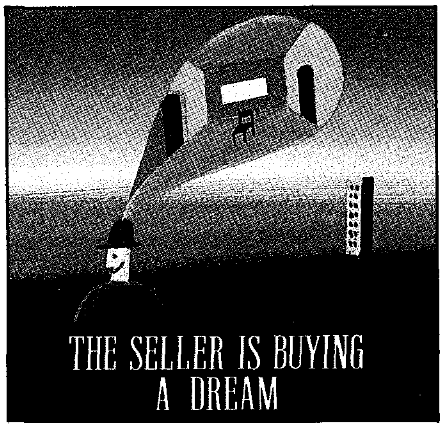
"Repair" and "restore" are the key words. Forget about "replace" and "reconstruct." Replacement and reconstruction require substantial outlays that you generally won't be able to recover in the selling price.

"Remove signs of decay," advises White, "but keep price in mind. For example, it's fairly affordable to re-grout wall tiles in the bathroom, but it is expensive to re-grout floor tiles. A better bet would be to clean the floor grout with a mild acid solution."

"Inspectors are looking for serviceability, not aesthetics," says Zickel. "A heating element for a stove costs $35; replace it if it's burned out. You're not going to replace a $1,000 item, but spending $35 here and $50 there might make the difference between an easy sale at the right price and a problem sale. The inspector just wants to make sure that everything is clean and works and that there are no signs of major problems."

"The small, seemingly inconsequential problems can make a buyer come in with a bid $10,000 to $20,000 lower because of the effect on the overall image," says Margaret Russell.

While new construction or renovations are too expensive to ensure an adequate return, some cosmetic changes you make *can* help you boost your selling price.


THE SELLER IS BUYING A DREAM

"You can re-enamel sinks and tubs for around $250," says Stewart White. "Add to that a new shower curtain, polished faucets, and a new bathroom light, and you've got a new-looking bathroom for very little expense."

The same idea can work in the kitchen. Appliances that are chipped or don't match can be repainted for between $50 and $100 per appliance, White says. Cabinet knobs and hardware can be replaced inexpensively. Russell notes that hardware stores carry tubes of touch-up paint that will do a decent job. Failing that, there are some homemade cures: "Liquid Paper will do an adequate temporary job on chipped white paint, and eyebrow pencil will fix any scratches in black surfaces," she adds.

New wood kitchen cabinets can cost a small fortune, but metal cabinets can be repainted for $500 to $600, and replacements for damaged knobs or magnets are available for a few dollars each.

If you own a "cookie-cutter" condominium, you've got to differentiate your apartment from all the rest on the market, according to interior decorator Nancy Huang, whose work graces many of the city's most beautiful homes. It makes sense for owners of cookie-cutter homes to invest in new kitchen appliances or bathroom fixtures. The kitchen and the bathroom are the two places where you can make your home stand apart from someone else's.

The magic words for the kitchen, Huang says, are "Sub-Zero refrigerator" and "restaurant stove." "By spending $2,000 on appliances and replacing Formica countertops and backsplashes with granite, marble, or tile [at $40 to $60 per square foot], you'll really inspire today's buyer." In the bathroom, Huang advises, a pedestal sink or a tub surrounded with marble "will just drive the yuppies wild."

To get rid of that "podlike" feeling

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Call your broker.

FIRST FLOOR

Living room: 22 by 22 feet, with gilt trim, oak paneling, and stenciled ceiling.

Conservatory: 7 by 12 feet, with black and white marble floor and muraled ceiling.

Kitchen: 10-by-15-foot eat-in kitchen with tile countertops and backsplash. Unique hand-painted wood floor. Fully equipped with Wolf restaurant range, Whirlpool washer and dryer, and G. E. refrigerator-freezer.

The first floor features 12-foot ceilings, an entry foyer with a closet, and a powder room decorated with Scalamandré wallpaper.

A fully enclosed spiral staircase, with trompe l'oeil mural and hand-painted finishes, leads to the luxurious second floor.

SECOND FLOOR

Master bedroom: 27 by 16 feet, with three closets and an antique marble wood-burning fireplace. Room details: glazing, marbleizing, and fabric on the walls.

Master bathroom: teak paneling, teak floor, and spacious storage lofts.

Second bedroom: 10-by-15-foot Machin Design Victorian conservatory with muraled ceiling and casement windows opening on three exposures. Imported Scalamandré carpeting.

Second bathroom: rose marble floor and shower, and Pugin wallpaper.

BUILDING INFORMATION

Elevator building with keyed security system
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Full-time super
Building mortgage: $367,000, due in 1992 at 10.5 percent interest
Stockholders' equity: $899,826

1984 maintenance:	$1,186
1985 maintenance:	$1,186
1986 maintenance:	$1,260

The information contained herein is believed to be accurate but is not guaranteed.

[*Note: A floor plan should be attached.*]

Illustration by Maris Bishofs.

many condominiums have, Huang suggests, bring in a plasterer to sand the ceiling. "You can give the 'cookie-cutter' condo a prewar feeling by fixing the ceilings and adding crown, baseboard, and door moldings all around," she adds. Precut molding to create architectural interest in blah rooms is available in home-decorating stores.

Be sure to call in an exterminator before you put your home on the market. Schedule the visit so you'll have time to air the place thoroughly before potential buyers start arriving. The smell of insecticide is a warning flag to a home-hunter.

BEYOND PRACTICAL MATters, there are psychological factors to take into account. "When people go to buy a home, there's a great fallacy that they're buying four walls, a floor, and a view," Neal Binder says. "But they are actually buying a dream." Everything you do, therefore, should give the potential buyer the greatest opportunity to project his or her own tastes onto a blank canvas.

A fresh off-white paint job is perhaps the most obvious way to achieve neutrality, and give the impression of greater space. Stewart White recommends a commercial double coat—two coats applied at the same session. Russell cautions, "If you have some marvelous architectural details, leave them in the original color." And, she stresses, avoid unusual colors or decorating ideas: "You don't want your home to be remembered as the place with the panda wallpaper in the bathroom."

To make your rooms seem larger, she says, "get rid of bulky, unused furniture. You don't have to live with every little knickknack—put some away. Make your home look as if it's ready to be photographed for a magazine. Stack books neatly and remove anything that is superluous. Go through your closets and pack away or store all but this season's clothes. Keep a couple of empty hangers n there—that will say to the purchaser hat you have more closet space than you need." Clean out the kitchen: "Take all he countertop appliances you don't ofen use off the counters to show the space off to good advantage."

Use mirrors to "add" space. "The best place for a mirror is in the entrance area," says Joaquin Armero of Creative Mirror Works. "Make sure it's the first hing seen when the door is opened. That can add the hallway space outside to the apartment." Placing mirrors on the backsplashes in the kitchen, he notes, will not only make the countertops look much bigger but will give a very clean and neat appearance.

Jean Weir advises sellers to go around he apartment and increase the wattage

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LAWYERS OFTEN FOUL UP REAL-ESTATE DEALS BY MOVING TOO SLOWLY.

of every light bulb and to make sure that all the lights are on when a potential buyer comes to visit. See that the bed is made with fresh, clean linen. Leave doors ajar. If outdoor noise is not a problem, open the curtains, shades, and windows wide to let the fresh air and light pour in.

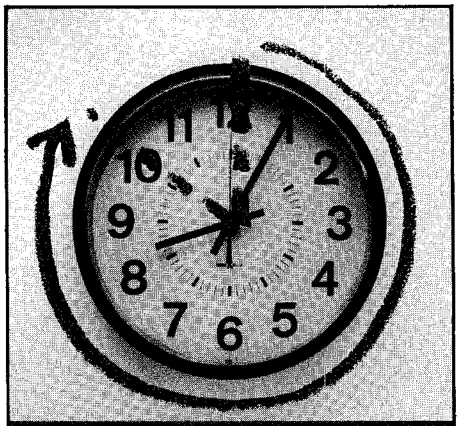
Make sure there is someplace in the apartment where it's possible to eat a meal. "Clear off a table that's been serving as a desk. If you have a Pullman kitchen, add a fold-down shelf or a bar-style counter that will serve as an eating area. At least have someplace to entertain and eat," Russell advises. It doesn't have to be much, but simply providing a location to have a sandwich will give the illusion of another room.

Remove anything in your home that makes some kind of statement, be it political, religious, or architectural. "Put away the neo-erotic art, take down the crucifix, store the collection of menorahs," says Jane Morrow, a New York City real-estate expert. "You are attempting to appeal to the widest spectrum of people—remember, it is very hard for a buyer to walk into a home and see beyond the peculiarities of your taste."

And don't ignore the negative impression that certain smells and noises will make. "Send the pets on a vacation, clean up the cat-litter box, and take out the garbage," Morrow says. "Make sure you don't cook bacon or fish the night before you're going to show the home." Indeed, you can add some pleasant olfactory cues—for instance, Morrow suggests, "Boil some cinnamon, to create a homey feeling."

If street noise is a predictable problem, finesse the matter: Shut the windows, turn on the air conditioner, and have classical music playing softly in the background.

Now that your home is ready for a photo session for *House & Garden*, your merchandising and packaging work is finished. But the marketing effort has not even begun. You'll have to enlist the right hired guns to get yourself the best deal.



THE DEAL SHOULD TAKE YOUR LAWYER THREE TO TEN HOURS

LAWYERS AND ACCOUNTANTS

Lawyers are often called "the deal-breakers" by other real-estate professionals. "Most often, lawyers foul up real-estate deals through lack of a sense of urgency," says Barbara Corcoran. "They're not at the office, they can't be found, they don't return your calls. Every day that passes between the time the seller and buyer shake hands and the time a contract is signed decreases your chance of closing the deal."

Your lawyer must work with the speed of lightning. "Your lawyer should be someone who can respond to whatever your problems are in less than a few hours," says Don Snider, a lawyer with Finley, Kumble, Wagner, Heine, Underberg, Manley, Myerson & Casey. Snider, a prominent real-estate litigator, spends his days arguing for those whose deals have gone so far afoul that they have ended up in court. "If an attorney can't, or won't, offer you that kind of response time—no matter how competent or skillful he might otherwise be—find another lawyer," he advises. You are, in fact, going to be asking your lawyer to be prepared to go to contract within 24 hours of the handshake.

Ask for recommendations from friends and co-workers—particularly those who have gone through a successful sale recently. Or call the local bar association and find out who the chairman and members of the real-estate committee are. Set up interviews with each lawyer.

Ask for his or her qualifications and describe your transaction. Say you'll be expecting a sit-down contract within 24 hours of your shaking hands with the buyer. Find out how much work he will delegate to junior partners, associates, or paralegals. If you want the lawyer's personal service, tell him so. And don't be shy about asking what the fees are.

"Many lawyers set their fee as a percentage of the selling price," says Snider.

Photograph by S. Baker V

"But you should look for a lawyer who charges by the hour. It should take anywhere from three to ten hours of your lawyer's time from the moment you tell him you have a buyer through the closing. It certainly should take no longer than fifteen hours, unless it's an unusual transaction." Fees in the New York area typically range from $125 to $275 per hour. If huge dollar signs begin to cloud your vision when the hourly fee is discussed, establish a cap on the legal fee or the hours involved.

"The seller of a home needs a lawyer for more than just legal reasons," David Goldstick says. "After all the blanks have been filled in, the lawyer is your crutch. This is the largest financial transaction for most of us. The lawyer makes it easier for you. A good lawyer should make the selling of a home a pleasure. The real tragedy is that a bad lawyer makes it agony."

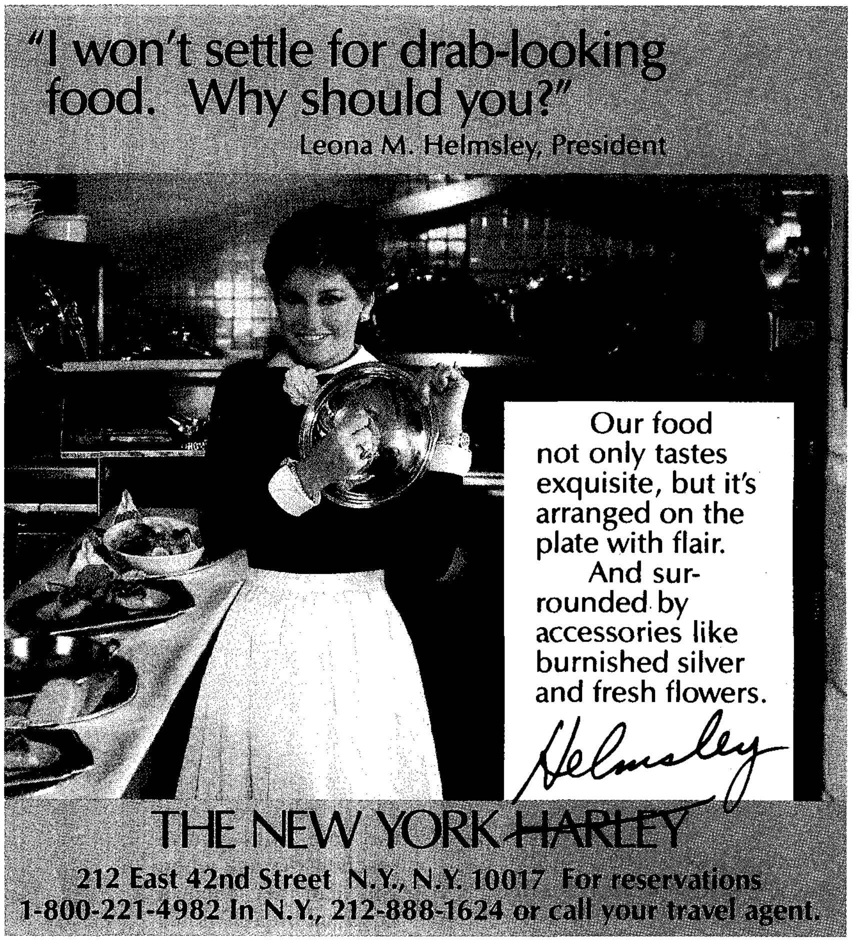
HAVING GALVANIZED YOUR lawyer, call your accountant and tell him that you are going to be selling your apartment. He must show you how to take full advantage of all your tax-delay and tax-avoidance opportunities.

Current Tax Law: When a dwelling is sold for a profit, it becomes subject to capital-gains taxes. Here is how capital-gains taxes are currently treated:

Forty percent of all the profit gained on the sale of a home is generally subject to taxation, says James Casey, a CPA and real-estate tax specialist. In calculating the amount of profit, owners of homes must "take pains to have all the records and receipts from any home-improvement work." This includes all fees and expenses incurred in preparing the home for sale. Preparation work, the appraisal fee, legal fees, brokers' fees—even the accountant's fee—reduce the taxable portion of your profit.

To figure out what taxes you will be liable for under current law, take the price you paid for the home, add to it all the improvements made, costs of preparation, and fees incurred in selling, and subtract that total from the sale price of the home. Multiply that result by 40 percent to get taxable profit. Multiply the taxable profit by your marginal tax bracket. Unfortunately, you must *also* pay New York State and New York City income tax on that taxable profit. Don't take this too hard, though: It is likely that you will be able, under any tax-reform bill that eventually passes, to continue to take a deduction for your state and city taxes on your next year's federal tax return.

"It is possible to create a deal that reduces your tax impact, and there are cases in which taxes can be avoided en-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CREATE A DEAL THAT REDUCES THE TAX IMPACT OF YOUR HOME'S SALE.

tirely," says Gary Ambrose, senior financial consultant with Personal Capital Management. "Try—if at all possible—to sell at the beginning of the year so you and your tax adviser will have an entire year to work on avoiding the taxes."

You can defer the gain realized on the sale of your home by buying another dwelling 24 months before or after the sale. Of course, you can completely eliminate any tax liability by purchasing a home that costs more than the selling price of your previous dwelling.

If you are over 55 years old, the first $125,000 of profit from the sale is excluded from taxes. "Obviously, if you are close to 55, it pays to delay the sale until you've reached the age when you can get such a large tax break," notes Charles Morrow, a New York City tax consultant. If you are selling a home before you've owned it for six months, try to delay the conveyance of title until six months have passed.

"Taking charge of the selling process is taking charge of the tax process," says Morrow. "And now that tax reform is rolling through Congress, it's more important than ever to have a tax expert on your team."

The Tax-Reform Bill: A conference committee is trying to work out the differences between the Senate and House tax-reform measures. The Senate bill, which the president favors, provides for no changes in the current capital-gains tax until January 1, 1987; the House bill makes its capital-gains provisions retroactive to January 1, 1986. If a new tax-reform measure goes into effect, capital-gains deductions will be eliminated, although the proposed lower personal-tax brackets may make up for all or a portion of the lost tax break. For example, under current law the rate of tax in a capital-gains transaction for a taxpayer in the 50 percent bracket is 20 percent, while under the Senate's tax bill the maximum rate could be as high as 27 percent.

As the seller of an apartment, you need not worry about the controversial "stagger" proposal, which would eliminate many benefits of current tax law on January 1 but would delay the new, lower tax rates until June 1. Such a stagger would favor those who earn income in the second half of 1987 over those who earn income in the first half. The good news is that Congress has already decided that the stagger proposal will not apply to capital gains. Therefore, you will pay capital-gains taxes at the same rate whether you sell your apartment in January 1987 or in December 1987.

If you're near 55, don't worry. The proposed legislation retains the exemption you now get on the first $125,000 of profit on the sale of a home. You may have problems, however, if you use your home as a business and plan to depreciate it. The Senate bill proposes a dramatic change here stretching the depreciation period from 19 to 27.5 years and requiring the use of "the straight-line method" for all property placed in service after December 31, 1986. Special transitional rules may apply in the case of property constructed, reconstructed, or acquired pursuant to a written contract that was binding as of March 1, 1986.

Though tax-reform provisions have no yet been approved, it's a good bet tha some version of tax reform will make i through both houses in this election year Home-sellers would do well to keep abreast of developments.

CHOOSE A ZEALOUS BROKER

BROKERS AND THE SELLER'S BOOK

PROFESSIONALS WITH SEVERA initials after their names aren the only players you'll need Don't underestimate the impact that a surly look from a doorman will have on a potential buyer And remember that today's buyer is likely to have a little cha with the superintendent before the negotiations get rolling. If you didn't come through for the guys at Christmas, make sure you do now. If you *did* treat them right, a little extra cash now and some tactful words about how to treat all those quizzical apartment hunters won't hurt

Now comes a key decision: Should you use a broker?

It is entirely possible to sell a home i

Illustration by Larry Ash

New York without using a broker—but it's not a good idea. Dealing with buyers yourself is a full-time job. It can't be done only in your free time, on weekends, or when your schedule permits. And it may not even save you any money.

If, like some sellers, you choose to bypass brokers to save the usual 6 percent commission on the sale, you may find that the absence of a broker doesn't guarantee that those extra dollars will end up in your wallet. Today's canny buyer will realize that you're dealing with him yourself in order to save 6 percent, and will cut 6 percent from the first offer. So whether you use a broker or not, you'll probably end up losing that 6 percent.

Brokers save you time and effort, and give you a welcome distance from prospective buyers. But how do you decide which ones to use?

"I'd look for character—honesty, a sense of integrity," says Barbara Fox. "You have to get a feeling for how much they want to work. They can't be lazy. You need someone with a fire in the belly to sell, a desire to succeed. Age is not significant, but experience is."

"Have one or more open houses for brokers," advises Peter Weir of the law firm Cole & Dietz. "Set up one morning to invite each firm over and serve the brokers coffee and Danish. Give them a tour of the home and point out the highlights. Don't inform them of any pressures you have to sell. And there's no reason to tell them if it has been previously listed."

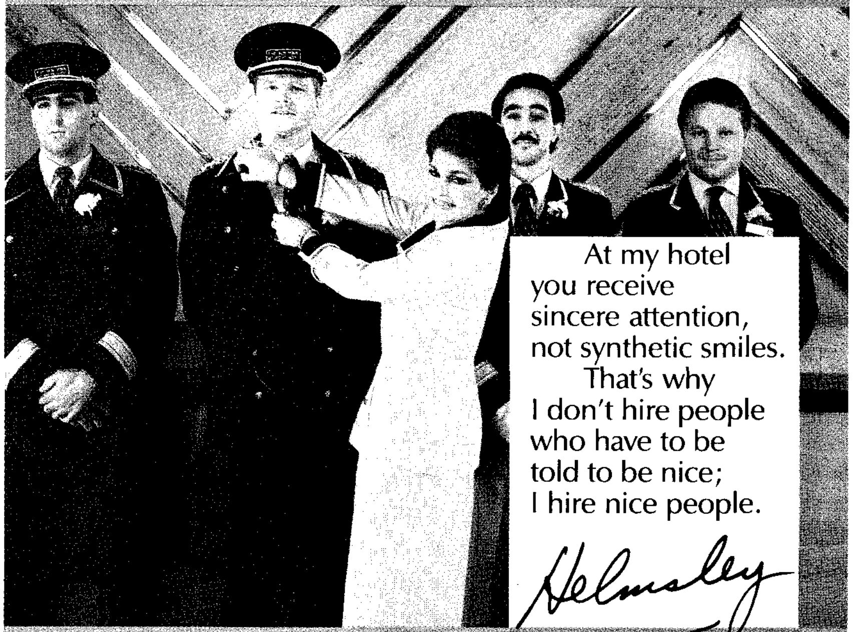
Don't work on negotiating to lower the brokers' normal commission fees. If you would like to establish a different fee structure, do it at the twenty-third hour, not when you're introducing them to the home.

Start with the three or four brokers you called in to help price the property. If you did your homework then, you have found firms experienced with your type of home. But don't overlook any other firms your friends recommend highly. "With the absolute glut of brokers in this city, everyone has a best friend's wife who is in the business. But beware. Better to find people who have had positive experiences with brokers and contact those brokers," says Barbara Fox.

Interview the brokers just as you interviewed the lawyers. Check references. Make sure the brokers can offer concrete information on comparables, plus data on your area, and find out how much time they're willing to devote to selling your home. Just as you wanted your lawyer to put you at the top of his calendar, you want the broker to bring the hottest customers to your home first.

Most real-estate experts—including brokers—advise steering clear of exclusives. "You want as many people coming into your home as possible," notes Binder. "Also, brokers may try to sell non-ex-

"I wouldn't settle for a staff that didn't put guests first. Why should you?"
Leona M. Helmsley, President



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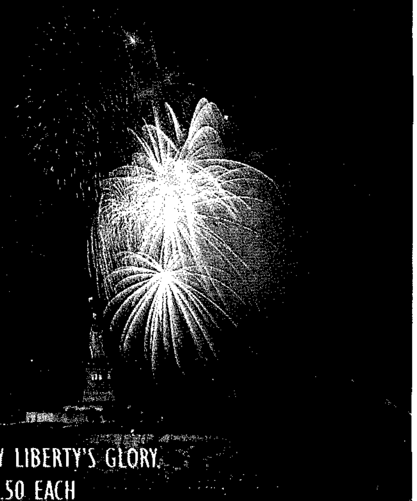

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clusives first, knowing that they have a handle on the exclusives. But if you want to restrict traffic—say you have a very high-end home and don't want a lot of browsers—exclusives can be good."

"A broker isn't worth his three-piece suit," Barbara Fox says, "unless he allows other brokerage firms to market the home as well. Otherwise, it just doesn't give the home any exposure."

If you decide to go with an exclusive, make sure you get something for it. Binder advises that you ask for an agreement to reduce the commission fee, or for a written agreement stipulating an extensive advertising blitz. Many brokers advise giving a broker an exclusive for 30 days, thus ensuring that his or her full attention will be focused on your property. But even a broker who has a short-term exclusive should invite others to act as co-brokers. "This will also ensure dedication," Clark Halstead believes. "Feel free to ask the exclusive broker for copies of the letters to other brokers."

Never sign a brokerage agreement without first letting your lawyer take a look at it. "My considered judgment is that you should never give an 'exclusive right to sell' to a broker," notes Don Snider, the real-estate litigator. "That is distinguished from an 'exclusive listing.' In an 'exclusive right to sell' you have precluded your own chance of selling. Even if you sell to your brother-in-law, you'll have to pay a brokerage fee if you've signed an exclusive-right-to-sell agreement."

Brokerage agreements customarily provide that a broker is entitled to a commission "when, as, and if the broker produces a buyer ready, willing, and able to buy." But, says Snider, "if you let that stand, you're setting yourself up for trouble. Sad, sad experience shows you will have countless litigations over whether or not Buyers One, Two, or Three were indeed 'ready, willing, and able.' Any broker with whom you'd want to deal will, when approached by a lawyer, reduce that entitlement to a commission at a point in time called 'title closing only,' or, alternatively, 'contract signing and conditions in that contract having been satisfied other than willful default of the seller.' If you leave the language 'ready, willing, and able' in the agreement, you may find that three brokers have produced three different buyers who qualify—and you may owe 6 percent to all three," Snider warns.

Advertise. Even though you've selected a group of brokers to offer your apartment, don't stop trying to sell on your own. Bruce Serkez of Serkez-Nahon, Ltd., which sells and manages residential properties, suggests that you "advertise amenities, and be sure to include price as well as day and evening phone numbers." "Don't splurge on a display ad unless you have an exceptional property," says Phyllis Benvenuto. "Make sure to use key words such as 'light,' 'view,' 'excellent building,' 'airy,' and 'white-glove.' The last thing you want to call yourself is a handyman's special. Bargain hunters will come in thinking that they're getting a steal—you'll get a lot of traffic, but none of the prospects will treat your asking price as anywhere near firm."

BUYERS TODAY SEE A TREMENDOUS number of similar homes in a short time, and they take their brief tours under less than ideal conditions. You need to give them some way to help them remember *your* home. Serkez and his partner, Edward Nahon, suggest offering a take-home piece—a seller's book—that itemizes and describes all the positive attributes of your home and also provides all the details, financial and physical, on which buyers can base their decisions.

This piece need not be as slick as an annual report. It can be as simple as one typed page (sample, page 46). Floor plans are helpful; include one, the two brokers advise, if you indeed have good space. Photographs might be helpful to illustrate exceptional views. Make sure the book includes such information as the offering price, approximate size in square feet, monthly maintenance fee, the percentage of the maintenance that's tax-deductible, and the bank financing allowed.

In addition, describe the rooms, amenities—such as 24-hour doorman service—and special features, like fireplaces. Describe recent repair work that won't be obvious to a buyer. Improvements should be highlighted, particularly those in the bathroom and kitchen. Describe floor surfaces, paying attention to tiles and wood finishes. "If your building's board has specified financial guidelines," Serkez says, "discuss them openly. Refer to the net assets the board is looking for and mention if the board is flexible or rigid on this." Mention potential locations for washers and dryers (if you don't have these) and updated electrical work.

Stack the seller's books by the front door and call the brokers, lawyer, and accountant; tell them you're ready. Give the doorman and super a pat on the back. Call the newspapers' classified-advertising offices to place your ads. If the broker has your keys and the dog is in the kennel, you're ready. Now get out of the apartment. Leave the premises to the broker and potential buyer. Anything you say or do could hurt your chances of selling. You've hired pros; leave things in their hands.

Next week: Advice on negotiating, going to contract, closing the title, and auctioning real estate—plus charts on how to rate and price your apartment. ▬

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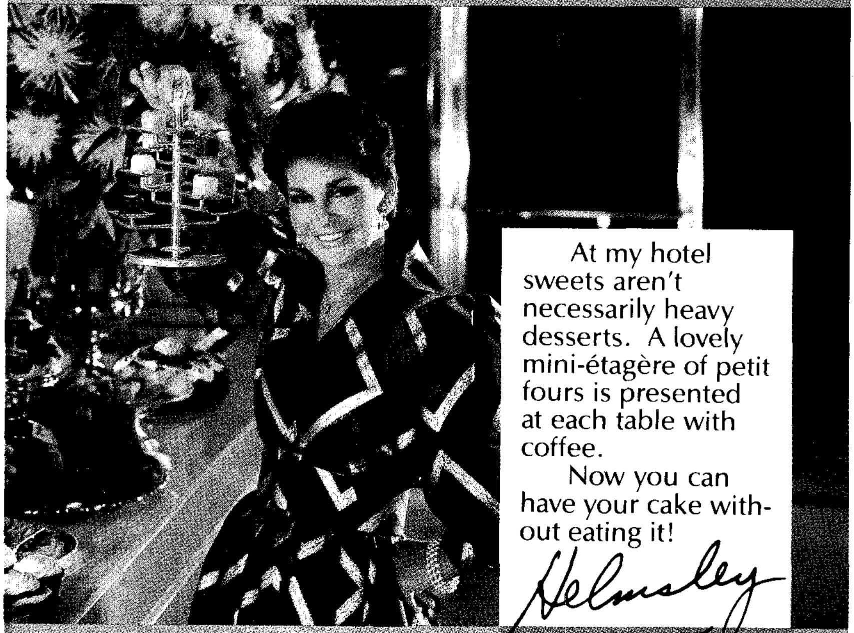

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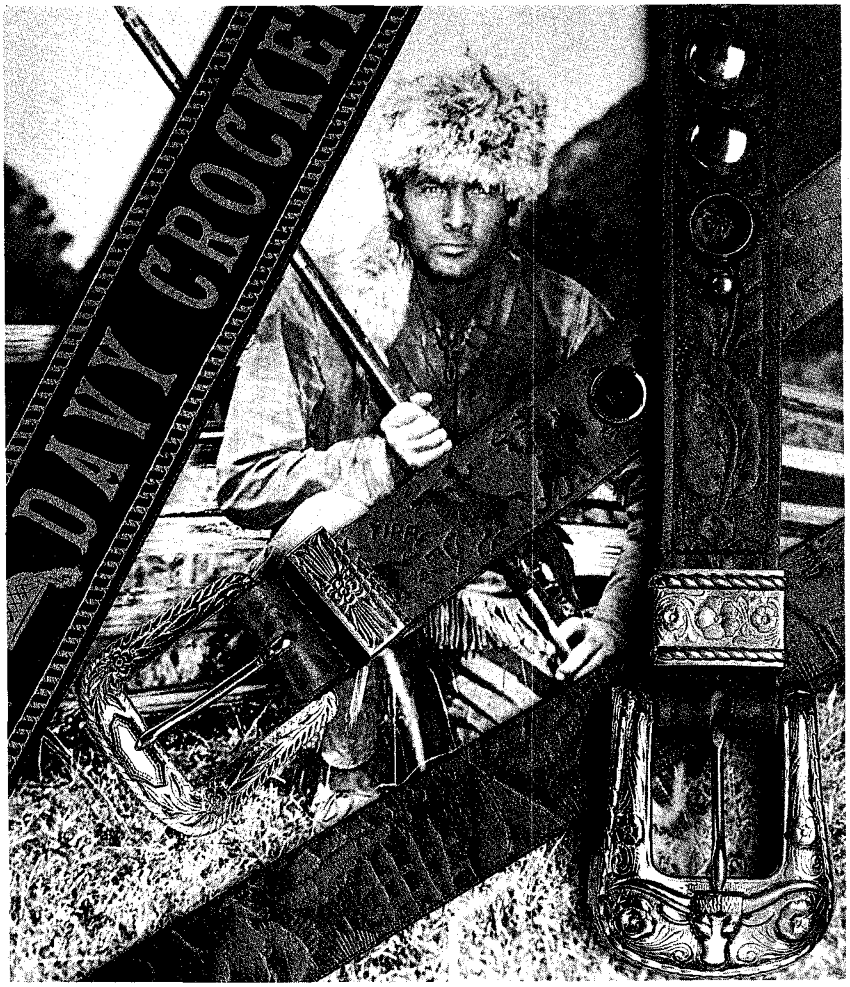
By Corky Pollan

The Nosh of the Toreadors

When we first talked about tapas, back in 1983, we wagered that those Spanish cocktail noshes, introduced by the Ballroom's Felipe Rojas-Lombardi, would catch on here. Now Rojas-Lombardi has created tapas-to-go, perhaps the ultimate in *prêt-à-porter*. This handsomely boxed selection of seven tapas, accompanied by Policastro bread, imported bottled water, and fresh fruit, serves two and comes with cutlery and serving utensils. The best in our box: curried sea scallops with chayote, morsels of duck with Campari, oniony potato pancake, and rosy pork tenderloin with fruit sauce—but the myriad delectable choices permit you to create your own *haute* graze with a Spanish accent. **—Jane Freiman**

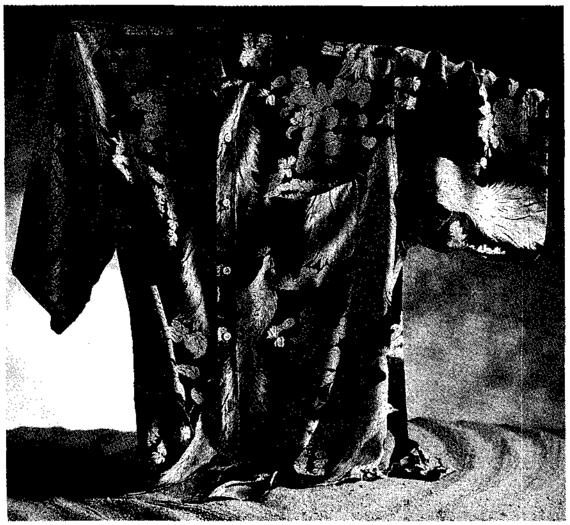
TAPAS BOX/*The Ballroom (253 West 28th Street, 244-3005; $22.50; available Tuesday through Saturday) and Dean & Company (79 Newtown Lane, East Hampton, 516-324-5790; $25; tapas selection is limited)/Allow 24 hours*



The West Years of Our Lives

Youngsters zapping the dial in the fifties could catch the Lone Ranger, Hopalong Cassidy, Matt Dillon, and Wyatt Earp. To satisfy their sartorial cowboy cravings, there were studded and tooled cowhide belts. Now a collection of these fifties relics is on sale. Some are etched with bucking broncos, others with signatures of Gabby Hayes and Gene Autry, and most have splendid silvery buckles ($16, for 22- to 32-inch waists).

SPACE KIDDETS/*46 East 21st Street/420-9878*



Shirts So Good

Rich, bold prints that Grandmother wore to tea in the forties will now see you through the scene at Sugar Reef. Designers Rita Brookoff and Wayne Mahler (for FDR Drive) take bolts of vintage rayon dressmaker fabric and a Hawaiian-shirt shape, and come up with seductively oversize tops ($150 to $225, depending on the rarity of the print; one size fits all).

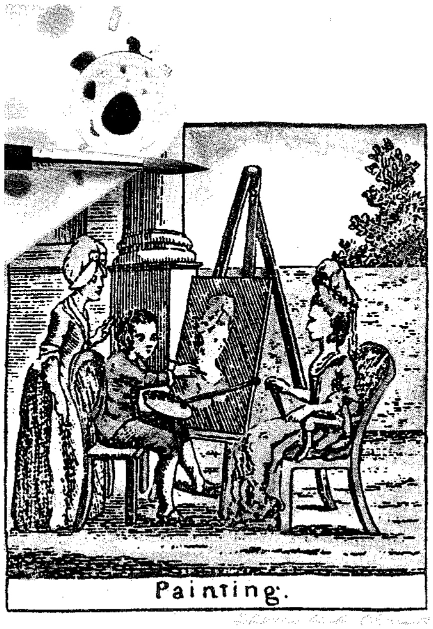
FDR DRIVE/*109 Thompson Street/966-4827*

Photographs: left, Steven Howard; top right, Deborah Denker (background photograph: Culver); bottom right, Susan Goldman.

The Great Hall of China

For 83 years, Hall has supplied hotels and restaurants with basic serving pieces and cookware. And since this venerable Ohio company preserved all the original molds, its thirties ball jug, streamlined Art Deco pitcher, and "tea for two" pots (one for boiling water, the other for brewed tea) are still readily available. (Not to mention the company's irresistible "refrigerator" pitcher that came free with a 1940s Westinghouse.) Now you can buy all these classic shapes (mixing bowls and baking dishes, too) in splendid peach and green. And, wonder of wonders, everything's oven-, freezer-, and microwave-proof—and *so* pleasantly affordable (from $3 for a thirteen-ounce mixing bowl to $19.95 for a two-quart pitcher to $30 for an eight-quart pasta bowl).

BROADWAY PANHANDLER/*520 Broadway, near Spring Street/966-3434*



The Past, Hurrah

Eighteenth-century broadsides were delightful, bursting with irreverent folk humor and filled with the minutiae of everyday life. But since broadside sheets often contained *dozens* of tiny pen-and-ink drawings, could the folk of that century really see each one? Thanks to artist Maureen Reddy O'Brien, *you* can. O'Brien has enlarged 200-year-old Bowles & Carver drawings, silk-screened the prints, then hand-painted them. Our favorites? Those portraying pursuits and disciplines. There's precise Painting, a bucolic Musick, a fruitful Botany, an industrious Chemistry, plus Opticks, Poetry, Geometry, Clock-work—fourteen in all ($14, including shipping; brochure available).

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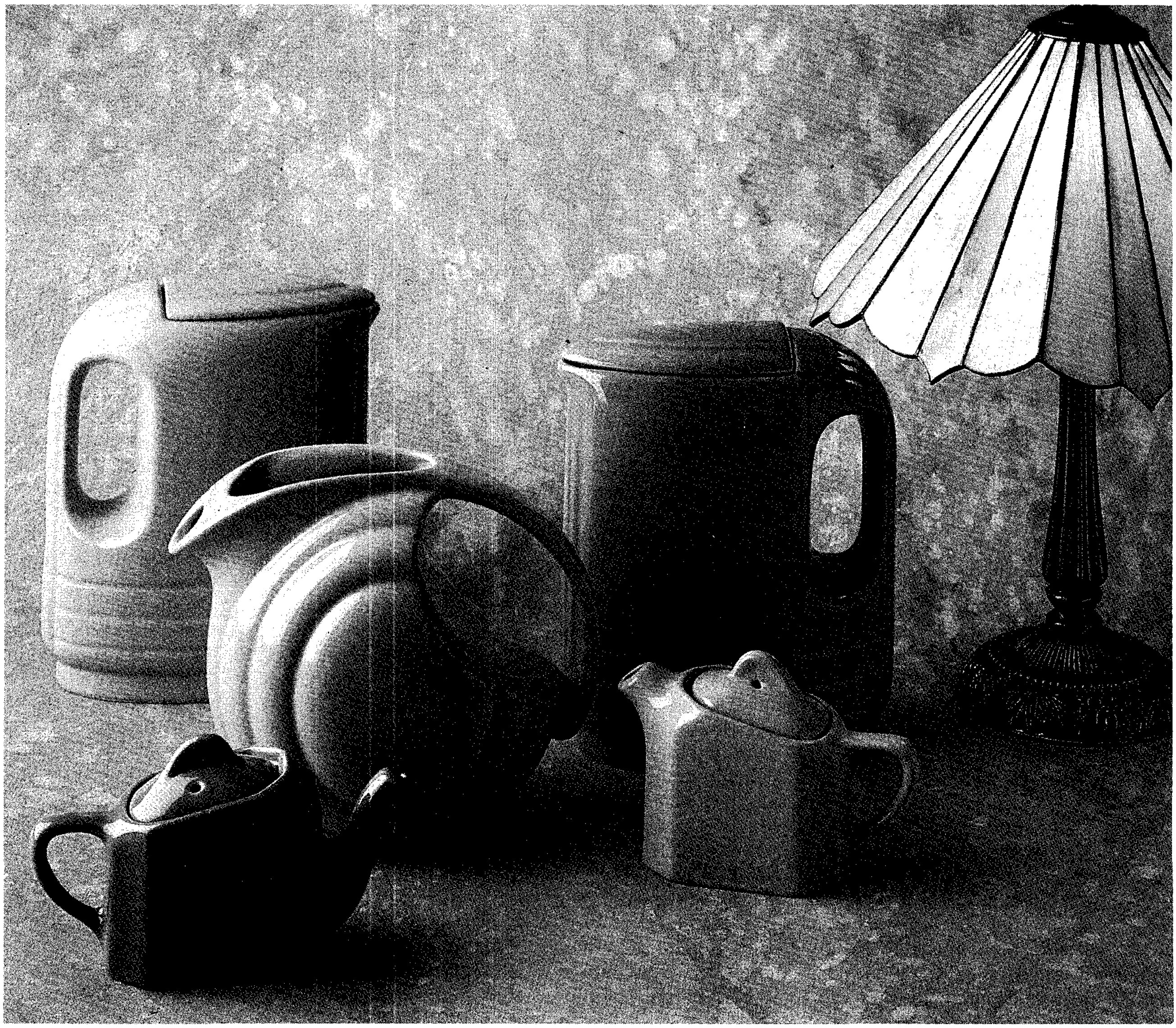


Photographs: top, Steven Howard; bottom, Christopher Lawrence (lamp from Topeo; backdrop from Broderson Backdrops).

Theater/John Simon

SODDEN OLD SOD

"…For most of *Conversations,* nothing happens, except that the pints keep coming, tempers get shorter, and all are beastly to all…"

DONNYBROOK IN GALWAY: *Actors of the Druid Theatre in Thomas Murphy's new play.*

"THERE APPEAR TO BE NO CINEMAS IN Ireland outside Dublin or Belfast," Bruce Beresford, the Australian director, writes from an Irish vacation. There appear to be no theaters either, even if something called the Druid Theatre Company of Galway, Ireland, did show up at Summerfare with two offerings, the second being, of course, *The Playboy of the Western World.* The pleasure of that I decided to forgo after seeing the first one, a new Irish play, **Conversations on a Homecoming**, by Thomas (or Tom—the program is undecided) Murphy. His early *A Whistle in the Dark* left me unimpressed, but playwrights can develop in a quarter century, I thought, forgetting that a quarter century in Ireland is the equivalent of a trice in the rest of the world.

Having been stung a couple of times before at Summerfare, I felt rather like a three-time loser as I arrived on the campus of SUNY at Purchase, meant to be a school of the arts and consequently built in an architectural style I can describe only as Maximum Security. But the claustrophobia outside these windowless walls was as nothing compared to what the Druids provided inside. Tom (or Thomas) Murphy has written a play that differs in no way from the lusher effusions of an Edward Martyn or a Lady Gregory, and can hold its own even against the peak achievements of William Boyle and Rutherford Mayne. You could, except for a few four-letter words, lift any passage from *Conversations* and stick it into a comedy by Lennox Robinson—say, *The White-Headed Boy* (1916) or *Crabbed Youth and Age* (1922)—or vice versa, and no one the wiser for it. Except that Robinson, forgotten as he is today outside Ireland, was a far better craftsman than Thomas (or Tom) Murphy.

In *Conversations,* Michael, a former gay blade who went off to New York to become an actor, has come back (it seems) on a visit to the pub in East Galway where he and his friend Tom, the most promising boys in that part of the bog, hatched high hopes under the beneficent gaze of J. J. Kilkenny, the publican who looked like J.F.K., with whom he identified himself and to whose greatness he aspired. Indeed, this humble East Galway pub was thought of as Camelot, to which it had, I daresay, just as good claims as Washington, D.C., ever did. Michael's eagerness to see J. J., Tom, and the rest of the gang is not exactly reciprocated, although at first Tom (who has become an embittered, cynical schoolmaster), Liam, a successful functionary, and Junior, an apparently carefree fellow of uncertain trade, appear cordial enough as all buy pints for one another. Serving these phoenix-like pints are the Missus, J. J.'s browbeaten spouse, the gleam in whose eye is for Liam, who is expected to marry her daughter, Anne, just out of school and alternating with her mother in dishing out the pints.

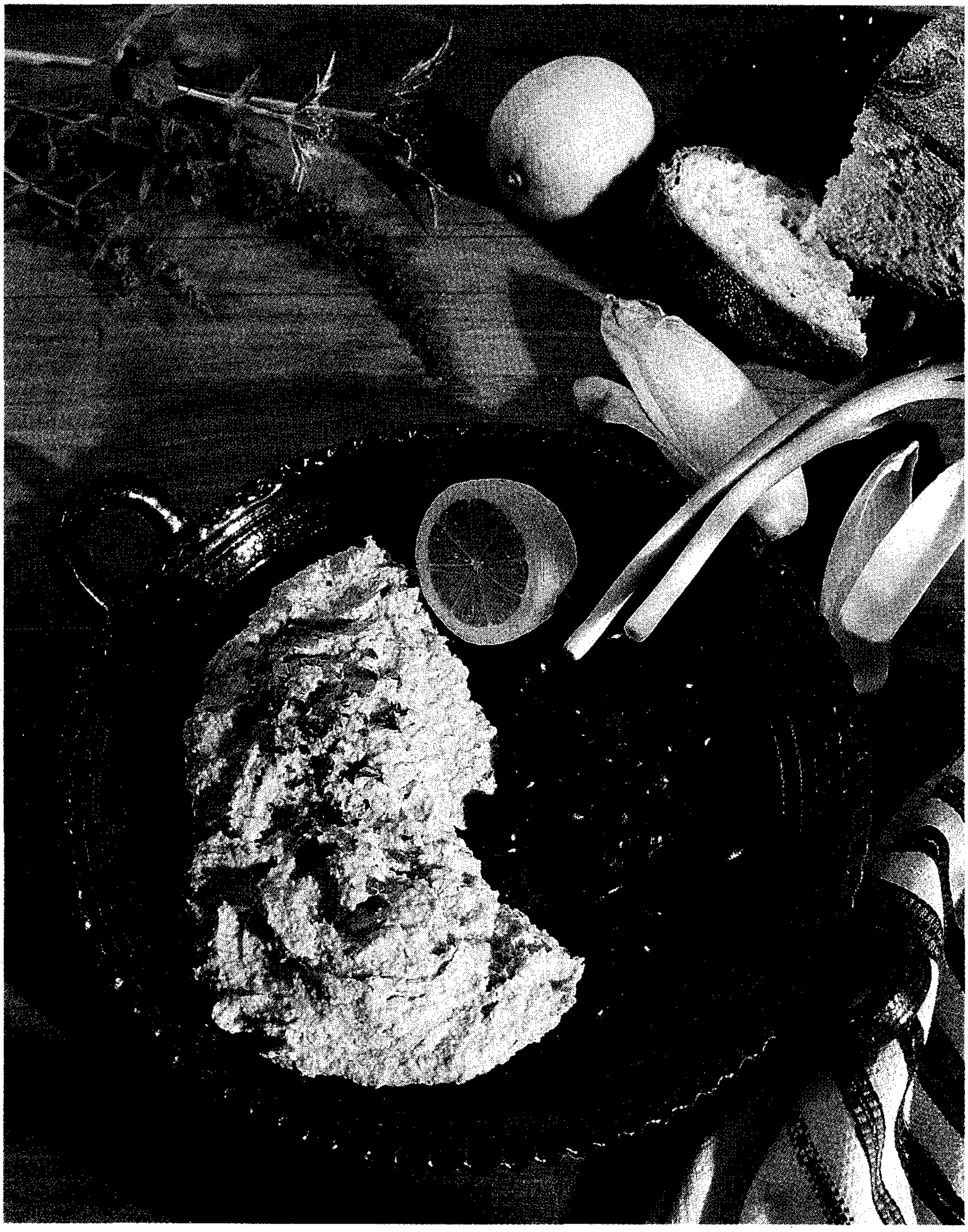
As good as wine in bringing forth *veritas,* the pints—supplemented by the odd double whiskey—duly reveal unpleasant truths about everyone, especially the offstage J. J., now nothing but a drunken bum and apparently not much more in his heyday, if truth be told. Tom, the likeliest to leave Galway for a glorious literary career, has stayed to teach and rot, write radical pamphlets, use his aged parents as an excuse, and bully his wretched fiancée, Peggy, whom he'll clearly never marry. Even worse things surface about Liam and Junior, as well as about another offstage character, Josephine, the bank clerk and town whore. As for Michael, he was a flop in the U.S.A. and is now back permanently, sponging on his poor mother. His one ray of hope is irresponsibly seducing the innocent Anne, though why that would be a worse fate for her than marrying the repulsive Irish Catholic chauvinist Liam, known as Cowboy for his renditions of country-western songs, is hard to say.

For most of the play's hundred intermissionless and remissionless minutes nothing much happens, except that the pints keep coming, tempers get shorter, accusations and counteraccusations fly, and all are beastly to all. Then the obligatory beery-teary reconciliations, followed by warnings to Michael should he seduce the willing Anne, and, finally, Michael's grand—and improbable—renunciation. There are poor jokes ("If you remember the night he split his wife with the crucifix…" or "Once you go once [to pee], you're knackered for the evening," etc.), lots of boozy singing, and absolutely no progress in playwriting—or is it in the entire society?—since the Abbey Theatre opened its doors. Garry Hynes's staging is amateurish, as is Frank Conway's set. In the cast, Maurice O'Donoghue can at least sound and behave like a returnee from America; the other men give routinely provincial performances, and two of the women, Marie Mullen and Pat Leavy, are embarrassing. Though *Conversations on a Homecoming* is a dreadful play, I must admit it has its pints. ■

Photograph by Carol Rosegg/Martha Swope Associates.

THE GREEK WAY

FOOD NEWS
COACH HOUSE



TARAMOSALATA, the pale-pink dip made from salted carp roe, is a delicious gift from the Greeks—one taste and you're hooked. Some taramosalata is too salty, or its tang can be deadened by the amount of bread called for in many recipes. But Leon Lianides, owner of the Coach House Restaurant, has a way around these problems. He removes half the salt by rinsing the roe in water, and he reduces the bread, adding ground almonds. The almond flavor is subtle, and Lianides's taramosalata has great zest.

The recipe comes from his grandmother, who lived in Epirus. "We used to eat taramosalata on chunks of bread with slices of cucumber," he says. "Now I like to scoop it up with endive."

Whole tarama are available at Kalustyan's, 123 Lexington Avenue (a sixteen-ounce jar is $3.95).

—BARBARA COSTIKYAN

……

LEON LIANIDES'S TARAMOSALATA

6 to 8	tablespoons tarama roe
1½	cups Italian bread, crust removed, soaked in cold water and squeezed dry
1	teaspoon fresh chives, finely chopped
1½	tablespoons onion or scallion, finely grated
1	cup light olive oil
½	cup lemon juice
1	tablespoon flat-leaf parsley, finely chopped
1¼	cups blanched almonds, pulverized

Soak roe in lukewarm water for three to five minutes. Strain through fine sieve and transfer to a bowl. With a pestle or wooden spoon, blend the bread with the roe into a paste; add the chives and onion, blending another two minutes. Continue by hand, or transfer the mixture to a food processor, adding the oil in a thin stream alternately with the lemon juice until the mixture is solid but not stiff. Fold in parsley and almonds. Refrigerate for two to three hours; garnish with lemon and cucumber wedges, and Kalamata olives. Serves eight.

STYLIST: GILLIAN DUFFY

PHOTOGRAPH BY BRIAN HAGIWARA

Books/Rhoda Koenig

THE TWO FACES OF JEAN

"...*Stranger in Two Worlds* is both a scornful, self-deluded autobiography and a moving plea for prison reform..."

BEHIND THE WALL: *Jean Harris at the Bedford Hills Correctional Facility.*

Stranger in Two Worlds, *by Jean Harris. Macmillan; 388 pages; $18.95.*

MOST MEN IN THEIR TIME DIE ONLY ONE death. Dr. Herman Tarnower was fated to die twice. On March 10, 1980, Jean Harris climbed the stairs to his bedroom and killed him with the gun she claims was meant for her suicide. Six years later, she has dug him up and killed him all over again.

Stranger in Two Worlds is a book in two parts. The first half is Harris's apologia—if the word can be used for such an outpouring of scorn, hauteur, and self-delusion—for her behavior that night; the second is a report on her life in the Bedford Hills Correctional Facility. These are really two separate books that have been written by two different people. First, the sex and violence.

For nineteen years, Jean Harris was married to "a very nice man." One night, she recalls, when her husband was asleep, "I went out to the boys' play yard and swung on a swing and then stretched out on the sand and looked up at the sky and felt a kind of inexpressible longing and frustration. It consumed me. I was part of the sand and part of the trees and part of the earth and I felt not yet born, but maybe, just maybe about to be."

Jean Harris's inexpressible longings may be laughable, something out of a Harlequin novel, but they are hardly uncommon, just as Harlequin novels are not a rarefied taste. It is not unusual for men, who are brought up to seek contentment, to sleep soundly while women, who seek happiness, pace and moan and sigh. But the adolescent yearnings Harris describes are usually dissipated by the wear and tear of ordinary life. In her case, they created enough mischief for her to divorce her very nice husband and, ultimately, to kill a not very nice man.

In 1966, a year after the Harrises' marriage ended, Jean Harris met Herman Tarnower, the great love of her life, the sun, the moon, and the unreachable stars. Harris spends considerable time and care building up the portrait of Dr. Tarnower. She unfolds his haberdashery for us ("a yellow Izod and a pink Izod for golf, and a few handsome striped shirts instead of whites for the office"), and she takes us along on their glamorous trips ("a suite at the Ritz in Paris . . . the American Embassy in New Delhi . . . gypsies making their way through the Khyber Pass"). But Harris has a double agenda—she wants us to know not only how wonderful her lover was, but how much she loved him. And what better testament to romantic love than suffering? Harris parades her grievances, big and small: Tarnower had affairs with other women; she always celebrated his birthday, but he never asked the date of hers; he proposed to her, then changed his mind; she "waited until he was asleep to wash one of those three pairs of tired khakis he traveled with for fourteen years."

Every so often, Harris comes right out and says that Tarnower was an unworthy object of her devotion. But all her statements have a smug and defensive air about them. When it is suggested that Tarnower mentioned her in the dedication of *The Complete Scarsdale Medical Diet* out of "gratuitous kindness," she writes, "Gratuitous kindness to a woman was something Hy was never guilty of. The remarks were made by people who didn't know either of us well or anything about our relationship." Harris seems determined to wrest a kind of maturity out of her masochism, to equate awareness of her lover's faults with acceptance of them. But, after such knowledge, what serenity? Harris never convinces us that she was not angry at Tarnower, only that she had to bury her anger deeper and deeper to be able to continue loving him.

Harris's supreme moment of foolish grandiosity came when she took the stand in her own defense. She told how she drove to Tarnower's house intending to have a wistful last interview with him and then kill herself by his pond. Harris still does not see her plan as an expression of anger, as a frustrated child's declaration of what she was driven to because she was not loved enough. In the event, Tarnower was bored and annoyed, and Harris, furious that her romantic farewell wasn't proceeding according to the script, took out her gun and threatened to kill herself then and there. In the midst of their struggle for the gun, she said, it went off and he was killed. And when Jean Harris described her lover looking at her and talking to her for the last time, what did she say? "I guess we were both in a state of shock, wondering . . . how something that ugly and sad could have happened between two people who didn't argue, even, except over the use of the subjunctive." Harris thinks she was convicted because the jury didn't believe her story and thought she shot Tarnower while he slept. But they believed her, all right—believed that a woman who could wonder in such an affected fashion did not know her own mind. Harris's misfortune is that the jury did not have the option of convicting her of manslaughter; instead, they voted to

Photograph by Harry Benson.

convict her unconscious of murder.

If the circumstances of Harris's crime don't arouse our sympathies, those of her punishment are a very different matter. Her existence in prison is a middle-class woman's idea of hell: She is surrounded by prostitutes and drug addicts who shriek and carry on like lunatics (which some of them are) and whose speech consists mainly of two words that, until lately, a middle-class woman could live her life without hearing. The corrections officers, young and scarcely better educated than their charges, torture and tyrannize them with petty, inflexible rules. Harris, then 58, was told she needed a doctor's permission to wear a girdle, because it could be used to conceal pregnancy, and, when she had a heart attack, was taken to the hospital handcuffed and in chains because that was the procedure for preventing escapes.

The story of how Harris overcame her terror and disgust is, in its way, as absorbing as her tale of love and yearning; there's certainly a lot more reality to it. She was moved to pity by lives that make those of Dickensian waifs sound impossibly genteel. One woman became a streetwalker at eleven; two years later, her mother took off, leaving her with three younger children to support. Another was raped by her uncle at five. "My mother," the woman said, "told me to tell the police I never seen the man before." Harris never cried over Herman Tarnower in the courtroom, but she broke down when, as she was working in the garden, another prisoner asked her shyly, "Is that a flower?"

Throughout her book, Harris—oddly, for a schoolteacher—expresses her annoyance and contempt at "childish" behavior. "A child could understand it" is the way she indicates that something is plain to the meanest intelligence. Harris does well to be suspicious of childishness, considering the trouble it got her into, but in prison she can locate the child outside herself and give it the love and discipline she craved. She encouraged a woman, who had spent thirteen useless years in prison, to pass the high-school-equivalency exam; she has worked in the prison's Children's Center to help women who don't know how to touch or talk to their babies; and she has organized diversion and comfort for the women in the psychiatric ward who regularly mutilate themselves or attempt suicide. "You know," she quotes the nun at the Children's Center, "it isn't just little children who need mothering. The child in all of us needs it." That need of Harris's sustained her in her relationship with Herman Tarnower; it led to her incarceration; and it has resulted in her present useful life. The story of Jean Harris is a sad one of the expense of spirit in a waste of shame, but it also shows us that spirits can survive, and that not all love is lost. ■

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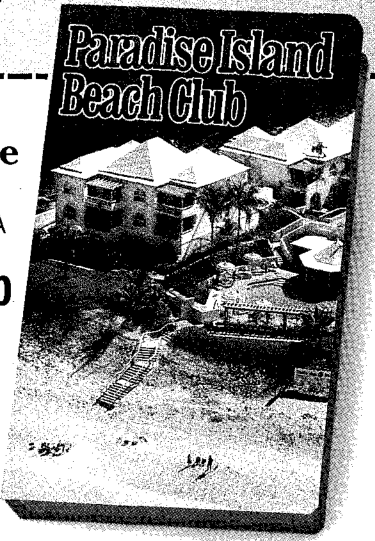

Movies/David Denby

DON'T GO GENTLE

> "...*No Surrender* is a colorful, vigorous black comedy about old age and political passion. Its old folk are spitefully alive..."

IN THE PAST COUPLE OF YEARS, THE BRITISH have developed a most peculiar habit. They have begun making good movies. Quite a few good movies. So far this year, we have seen *A Room With a View, My Beautiful Laundrette, Mona Lisa,* and the pleasant minor romantic comedy *Letter to Brezhnev.* Perhaps others of comparable quality are waiting in the wings—films that haven't received American distribution for one reason or another. Suddenly, without fanfare, arrives **No Surrender,** a violent, rousing farce about the miseries and glories of political passion in old age—a comedy more black than sunny but still, considering that it *is* a black comedy, surprisingly heartfelt.

The screenwriter, Alan Bleasdale, who has written novels, stories, radio plays, and a hit TV series, takes his time assembling the elements of *No Surrender.* In Liverpool, on a damp, cold New Year's Eve, an extraordinary variety of people descend on the Charleston Club—a large but seedy establishment, "Liverpool's answer to Blackpool's reply to Las Vegas." Standing outside the club is Mike (Michael Angelis), immensely likable, sardonic, withdrawn, a failed singer who wants peace but who has been hired to manage the Charleston Club, where there is no peace. It is Mike's first day, and after assorted goons deny him entrance, he argues his way in and discovers that the previous manager is being beaten bloody in a back room by the mobster-owner of the club and his heavies.

The unfortunate manager, who made the mistake of robbing the till, came close to getting away. As a kind of parting shot, he had invited to the club two groups of elderly Irish pensioners, one Catholic, one Protestant, who had been warring for over 40 years. A funny fellow. He even asked the Catholics to dress for a costume ball. Obligingly, they show up as Laurel and Hardy and Quasimodo and Sir Francis Drake and other such characters. Their leader, a blind but entirely vicious ex-boxer, arrives in his green shorts and undershirt and roars that he's ready to take on the leader of the Protestants, Billy McCracken (Ray McAnally), an old gunrunner and terrorist who wants an end to violence. The two men have some sort of furious, indecipherable quarrel that goes back nearly a half-century. Disputes break out everywhere. The two groups scream at each other, pelt each other with profanities, rallying cries, songs. They are the fighting Irish—and the drinking Irish. Bitterness has become their wit, their refuge, their glory.

No Surrender has a charged, circuslike atmosphere, but director Peter Smith has done something very shrewd to control it. Aware, perhaps, that the movie could degenerate, in late-Fellini style, into a wearying parade of grotesques, Smith, directing his first feature, sets up Mike, the detached man, as a quiet point of reference. Mike anchors our responses—he has the gift of sanity. Michael Angelis (new to me) has a large, bearded face, sleepy lids that rise, unexpectedly, to betray just a touch of panic, and a deadpan, throwaway style reminiscent of Ringo Starr's. The funniest moments in the movie are created by his surpassingly mild reactions to the anarchy exploding all around him. He rides the surface of the storm, does very little, and makes himself master of the situation just by observing it. The other performances, largely realistic in style, are led by Ray McAnally's work as Billy McCracken. McAnally, a great Dublin theater actor, has a face like a cement block (McAnally was born to play bishops, police inspectors, and corrupt senators). His Billy McCracken exudes the authority of the old warrior—he has enjoyed the taste of battle, he has smelled the enemy's blood, and now he's had enough. McAnally gives him the weight of his own saturnine temperament.

ORANGEMEN: *Ray McAnally (second from right) with fellow Protestants.*

Writer Alan Bleasdale has a more complex view of the matter than Billy. On the one hand, these Irish are hopeless, lost: They've given themselves over to the kind of bilious rancor that feeds on itself, burns everything else up, and never ends. *No Surrender,* as you may have gathered, is not a genteel movie. The evening wanders further out of control: A terrorist dies in the men's room, fights break out, the women turn out to be as foulmouthed and crazy as the men. All of them, men and women, are steeped in violence. Even at 70 or older, they welcome the idea of battering their opponents—or receiving a battering. They find violence natural. On the other hand, their refusal to go quietly is almost inspiring. *No Surrender* is one of the rare movies that dare to make fun of old age. It can get away with ridicule only because the elderly are so spitefully alive that the fun is always clean and unpitying. Bleasdale may ridicule, but he never patronizes. His old people are unbelievably foolish and unbelievably noble.

Americans, I would guess, have responded so favorably to the recent British films because they've seen something in them that our own films have lost—a sense of the rawness of experience, of life lived without the safety net. The people in these movies—even the young ones—have known some defeat. In comparison, the characters in our movies seem untested, the movies themselves petulant, soft, and spoiled. The differences come out in the sound of the dialogue. Except for the occasional film by Martin Scorsese with naturalistic dialogue, American movies don't feature people who talk with this kind of color and vigor and gaiety. As long as the English and Irish can keep the rant going the way they do in *No Surrender,* their cinema will never go under.

IN **Sincerely Charlotte,** ISABELLE HUPpert, directed by her sister, Caroline, plays a wicked hussy, Charlotte, who flees the scene of a murder—the living room of her current lover—and throws herself on an old lover who has settled comfortably in a big house with a nice woman and her baby son. Helplessly, the former lover, Mathieu (Niels Arestrup), finds himself drawn into the chaos of Charlotte's life. She may have murdered someone, she's on the run, she's broke, she's a liar and a thief, but she excites Mathieu more than his current lady, a very responsible and loving math teacher, and he falls. Soon he's on the road with Charlotte, dodging the police and heading for the Spanish border. *Sincerely Charlotte* is unoriginal and predictable—the fatalistic mood of the French cinema is one of its clichés—but it's a great deal of fun. Niels Arestrup has a heavy body and a heavy face, with lips that turn down in a pout of dissatisfaction. There's something passive and unimaginative about his Mathieu; he's a boob—he deserves to be taken—so we enjoy seeing Charlotte run him around. And Huppert is brazenly amusing as Charlotte. She's lost her early withdrawn quality—the fierce pride that caused her to internalize her acting so much she denied the audience pleasure. She's bringing much more to the surface now. As Charlotte, she's openly playing with the role and showing off her own virtuosity. Her eyes glint wickedly, and she gets more out of that tiny body than Jane Russell got out of an Amazonian frame. The movie has a small recklessness that's endearing. I didn't take it seriously for a second, but then, I'm not sure I was supposed to.

THE PEOPLE WHO MADE **The Karate Kid Part II** must sense they had something better going the first time, because they keep cutting back to the original. In that movie, as the benevolent but tricky Mr. Miyagi (Pat Morita) introduced young Daniel (Ralph Macchio) to the mental and physical disciplines of karate, there was at least an element of surprise. This time, Miyagi's wisdom is stale, and the movie wanders from one soft nothing scene to the next. ▬

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"...In his *Alice,* Glen Tetley captures the ecstatic wonder of youth and, despite the ballet's drawbacks, he ravishes your heart..."

THE MATHEMATICIAN AND CLERIC Charles Lutwidge Dodgson (a.k.a. Lewis Carroll), pathologically shy, given to intricate fantasy and intense attachments to the pre-nubile daughters of his Oxford friends, would hardly recognize himself or his work in the *Alice* recently presented at the Metropolitan Opera House by the **National Ballet of Canada.** First of all, Glen Tetley has made him (in the person of Rex Harrington) a handsome young lover utterly at ease with himself and the world, not the Victorian eccentric, incapacitated by a stammer, who photographed little girls wearing fanciful costumes or nothing at all. The stance is certainly aberrant for a choreographer who usually revels in erotic instincts that dissent from the norm. However, Tetley, here abandoning himself to romance, has refused to be tempted by the convoluted emotional life of a man taking refuge in a love at once sexually forbidden and sexually safe.

THE PAST REMEMBERED: *Kimberly Glasco as the younger Alice.*

Photograph by Beatriz Schiller

Inspired by David Del Tredici's lushly orchestrated score *In Memory of a Summer Day,* the first part of *Child Alice,* and its text, the sentimental verses that open *Through the Looking Glass,* Tetley has chosen to dwell on the dual aspect of Alice: the real-life ten-year-old for whom Carroll first spun the adventures in Wonderland—an Alice who would grow up and grow old—and the Alice who remains ever young as the heroine of the book, a being who never loses childhood's gift of slipping into the world of make-believe that so curiously transforms reality. Like the enchanting 1984 film *Dreamchild,* which also gives us a temporal and an eternal Alice, Tetley's ballet envisions the adult Alice's coming to terms with her childhood experience.

The movie offers a far more provocative view of the writer and his young muse. Nevertheless, with his two Alices and their cavaliers, Carroll and a shadowy Reginald Hargreaves (the man who married Alice Liddell), Tetley sets up a world of feeling that cries out for translation by Antony Tudor. Here, unfortunately, he runs into his first problem: He lacks Tudor's uncanny ability to spell out psychological states with gesture. Hard upon this comes a second problem: The Wonderland creatures—rabbits outfitted with pocket watches, lachrymose turtles, Duchess and Dormouse, Hatter and Hare, and, shuffled among them, a handful of heartless cards—need to be realized by Frederick Ashton. (Remember the Beatrix Potter movie?) Aided by Nadine Baylis's witty costumes, Tetley effects several charming fantasy-animal characterizations, such as a long-eared fellow abounding in self-importance and a caterpillar to the life, inching along and doubling up upon himself. Yet it's evident that the Tudoresque world of wrenching emotion and the Ashtonian world of quicksilver fancy don't really mesh.

Tetley's third, and gravest, problem lies with Carroll's book itself. The choreographer assumes, perhaps rightly, that his audience will have the beloved classic engraved upon its heart. Relying on this, he excuses himself from retelling the story and even from attempting anything more than the roughest sketch of the various encounters Carroll sets forth; he simply drifts the familiar characters in and out of a fluid dreamscape. This tactic is defensible, I suppose, even if it does look like the easy way out. But if Tetley counts on our knowing our *Alice,* he can't at the same time ask us to forget the fact that the book is very centrally about language—verbal logic and illogic, multiplicity of meaning—and that one would have to be a Balanchine even to begin to invent a dance equivalent of these things. Tetley's dilemma, which he airily ignores, is the reverse of one that is propounded in *Through the Looking Glass:* "...There was a rather awkward pause, as Alice didn't know how to begin a conversation with people she had just been dancing with. 'It would never do to say "How d'ye do?" *now,*' she said to herself. 'We seem to have got beyond that, somehow.' "

Despite all these drawbacks, Tetley does capture a single emotion, that of the ecstatic wonder of youth, which can only be understood from the perspective of age; he can do little but reiterate it, just as the score obsessively repeats a single theme, but with it he ravishes your heart. His two ballerinas are indispensable collaborators in this process. As the child Alice and the adult Alice Hargreaves, Kimberly Glasco and Karen Kain are marvelous, singly and especially in tandem. Glasco is small and voluptuously sweet, with big dark eyes in a mobile face. No attempt was made to make her physically childlike (binding her breasts, say, as Judy Garland's were for the journey to Oz), but she has been given girlish things to *do*—simple, forthright, and playful—and she does them with appropriate joyous spontaneity. Kain, a decade Glasco's senior, moves with a weight that indeed looks like the weight of memory, by turns rapturous and anguished, and the two women, bless them, manage to keep the physical and emotional contrast clear even when they are doing the same steps. The ballet was worth seeing on their account alone. ■

SALES & BARGAINS

BY LEONORE FLEISCHER

PERFORMING ARTS

HERE'S A SALE ON BOOKS, POSTERS, PHOTOGRAPHS, and other material related to the performing arts, including music and dance. Books, mostly used and out of print, were $5–$25, now $2.50–$12.50 (selected hardcover books, were $2.95, now $1.50, and paperbacks, were $1–$5, now 50 cents–$1). Broadway "window card" posters, including *A Matter of Gravity* (with Katharine Hepburn), *Candide* (1974 revival), *Peter Pan* (with Sandy Duncan), *Marlowe* (the rock musical), and more, were $3–$20, now $1.50–$10. Theater photographs, including Richard Burton in *Camelot,* Carol Channing in *Lorelei,* Rex Harrison in *My Fair Lady,* and more, now 50 cents. Souvenir programs from the 1940s through the present, and magazines, including *After Dark, Show, Theatre Arts, Plays and Players,* most from the 1960s and 1970s, now $1 each. Checks accepted; no credit cards; all sales final. *Richard Stoddard–Performing Arts Books, 90 East 10th St., second floor (982-9440); Tues.–Sun. 11 a.m.–6 p.m.; sale 8/5–10 only.*

JEWELRY

AN INTERESTING SELECTION OF JEWELRY is on sale at these Trump Tower boutiques. For example, at Saity, Inc., old or antique one-of-a-kind ivory pieces from India, Tibet, and Nepal, now 50 percent off, include: earrings, were $60, now $30; multi-strand necklace of hand-cut, hand-polished ivory beads, was $920, now $460. At Saity Jewelry, Native American antique, old, and new jewelry from the Hopi, Navaho, and Zuni tribes, now one third off, includes: earrings, were $40, now $27; heavy silver reversible necklace with coral on one side and turquoise on the other, was $2,800, now $1,864. Also, contemporary heavy silver jewelry, set with semi-precious stones, now 25 percent off, includes asymmetrical collar with picture jasper, was $940, now $705; and much more. A.E., M.C., V., checks accepted; exchanges possible. *Saity, Inc. (308-6571), and Saity Jewelry (308-6570), 725 Fifth Ave., near 56th St., Level D; Mon.–Sat. 10 a.m.–6 p.m.; through 8/30.*

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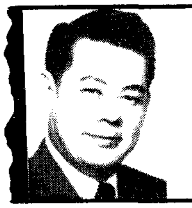

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bound student. Also, during August only, its annex will be open weekdays to the public. All merchandise is at least 20 percent off retail and includes: clip-on lamps, retail $15, here $12; oversize waterproof-nylon duffel bags, retail $18, here $14; bath totes (equipped with toiletries for men or women), retail $25, here $15; tool kits, retail $25, here $18; polypropylene collapsible stacking storage crates, retail $12, here $10; laundry bags, divided to hold colored and white clothes, retail $15, here $10; and more. Most items will be personalized free of charge. Checks accepted; no credit cards; refunds possible. *The Complete Collegiate, Inc., 136 Fairfield Rd., Fairfield, N.J. 07006 (201-882-9339). By car from Manhattan: Take Lincoln Tunnel to Rt. 3 West; take 46 West Exit; go 1 mile on 46 West to Fairfield Road Exit; go to first stop sign; make right; go 1½ miles; outlet store is on left. Mon.–Fri. 10 a.m.–5 p.m.; through 8/29.*

FRENCH DRESSING

THIS TINY SHOWROOM IS PACKED WITH youthful French and American sportswear for women, sizes 4–8 (French sizes run a bit smaller), at wholesale prices. Cotton or cotton-and-linen sportswear includes: poppy-print sleeveless sheaths, here $40; crop tops, here $20–$41; bell-bottom pants, here $36; cuffed shorts, here $32. Also, cotton-and-Lycra stretch jeans, here $25; fifties-style off-the-shoulder cotton sheaths, here $43; cotton sundresses, here $40; cotton T-shirts, here $8–$10; and more, including spaghetti-strap dresses and *bustiers;* cotton-print boxer shorts (sizes S–L), here $7.50; a few fall and winter items, including print wool-knit dresses and outerwear at wholesale prices; men's (sizes 8–12) and women's (sizes 5½–9½) hand-painted canvas deck shoes, here $22. Checks accepted; no credit cards; all sales final. *Functional Funware, 1466 Broadway, near 42nd St., Room 435 (302-5710); Mon.–Thurs. (by appointment) and Fri. 9 a.m.–5 p.m.; while stock lasts.*

SUITING BODIES

HERE'S A SALE ON THIS SHOP'S LARGE SElection of leotards, unitards, tights, lingerie, swimsuits, and more. Liza Bruce, Cole, Diva, Doro Tennis, Gottex, Adrienne Vittadini, and other swimsuits, were $25–$100, now $12.50–$50; Dance France leotards and unitards, now 20 percent off; underwear, hosiery, and socks, now 20 and 50 percent off; C. P. Shades shirts and matching pants, now 20 percent off. Selected leotards, unitards, and sportswear, now 50 percent off. All new fall merchandise, now 20 percent off. A.E., M.C., V., checks accepted; all sales final. *New York Body Shop, 49 West 57th St. (838-1008); Mon.–*

Fri. 9:30 a.m.–7:30 p.m. and Sat. 10 a.m.–7 p.m.; through 8/18.

SHOES

THIS SMALL STORE, WHICH CARRIES shoes for women (sizes 5–10 M, some N), is having a 50 percent off sale on all spring and summer shoes. Allure pumps and flats, were $73–$89, now $36.50–$44.50; Palizzio pumps, were $70, now $35; Beene Bag shoes, were $57–$72, now $28.50–$36; Liz Claiborne pumps and casual shoes, were $43–$65, now $21.50–$32.50; Charles Jourdan Seducta shoes, were $60–$65, now $30–$32.50; Impo snakeskin pumps and sling-backs, were $54, now $27; Kenneth Cole What's What shoes, were $38, now $19; Gloria Vanderbilt pumps, were $50, now $25; Unisa sandals, were $27–$49, now $13.50–$24.50. A.E., C.B., D.C., M.C., V., checks accepted; all sales final. *Daniel Evans, 1405 Second Ave., near 73rd St. (861-9470); Mon., Tues., and Sat. 10 a.m.–7:30 p.m., Wed.–Fri. till 9 p.m., and Sun. noon–6 p.m.; while stock lasts.*

MONDAY, MONDAY

ON MONDAYS ONLY, THIS BUSY SALON IS offering special prices on its services. Men's and women's wash, cut, and blow-dry, usually $35–$40 and $45–$60, respectively, Mondays $20 and $25; permanents, usually $65, Mondays $30; hair coloring, usually $35, Mondays $15; henna or hair-relaxing treatment, usually $50, Mondays $25; wash and blow-dry, usually $25, Mondays $15; Shiatsu-style massage, usually $50, Mondays $35; facial, usually $45, Mondays $30; manicure and pedicure, usually $12 and $25, respectively, Mondays $7 and $13. By appointment only. Cash only. *La Boite A Coupe, 58 East 58th St. (371-4447); Mon. 9 a.m.–5 p.m.; through 9/30.*

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THE NAPA LEATHER AND SUEDE FASHIONS at this Trump Tower boutique are handmade original designs for women (sizes 4–14). This is your chance to get them at considerable reductions. A few examples: leather *bustiers,* were $925, now $693; draped one-button leather jackets, were $1,650, now $1,237; leather vests and matching skirts, were $300 each, now $400 for both; suede tank tops and matching shorts, were $250 each, now $250 for both; leather suit jackets, were $620, now $465; matching long full skirts, were $680, now $510; metallic-leather skirts, were $265, now $132; and more. Also, leather bags, were $145–$800, now $108.75–$600. A.E., M.C., V., checks accepted; exchanges possible. *Nina Trump Tower, 725 Fifth Ave., near 56th St., Level D (980-8700); Mon.–Sat. 10 a.m.–6 p.m.; through 8/30.*

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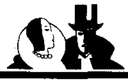

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MOVIES

THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—Watts St. at Sixth Ave. 431-1590. #1—Thru Aug. 12: *The Assam Garden.* #2—Thru Aug. 14: Janus Film Festival. Aug. 5–6: *Loves of a Blonde; Closely Watched Trains.* Aug. 7–9: *Rashomon; Yojimbo.* Aug. 10–12: *Lola Montes; La Ronde.*

2. THALIA SOHO—Vandam St. at Sixth Ave. 675-0498. Aug. 6: *The Golden Coach; Picnic on the Grass.* Aug. 7: Cartoons!: The Hot Boops; Jazz Cartoons. Aug. 8–9: *Breathless* (1959); *Made in U.S.A.* Aug. 10: *Germany Year Zero; Rocco and His Brothers.* Aug. 11: *Days of Heaven; The Grapes of Wrath.* Aug. 12: *The Lost Honor of Katarina Blum; Coup de Grace.*

3. ESSEX—Grand St. nr. Essex. St. 982-4455. Thru Aug. 7: *Vamp.* Beg. Aug. 8: *Cocaine Wars.*

4. BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl. 674-2560. #1—*Vagabond.* #2—*Hail Mary.*

5. WAVERLY—Sixth Ave. at W. 3rd St. 929-8037. #1—Thru Aug. 5: *Labyrinth.* Opening Aug. 6: *No Surrender.* #2—*Ruthless People.*

6. 8TH STREET PLAYHOUSE—8th St. E. of Sixth Ave. 674-6515. *Brazil.*

7. MOVIELAND 8TH STREET—8th St. E. of University Pl. 477-6600. #1—*Friday the 13th, Part VI: Jason Lives.* #2—*Maximum Overdrive.* #3—*Legal Eagles.*

8. THEATRE 80—St. Mark's Pl. W. of First Ave. 254-7400. Aug. 6: *Last Tango in Paris; The Men.* Aug. 7: *The Decameron; The Gospel According to St. Matthew.* Aug. 8–9: *The Paradine Case; North by Northwest.* Aug. 10: *Suddenly, Last Summer; Holiday* (1938). Aug. 11: *The Testament of Orpheus; Blood of a Poet; Orpheus.* Aug. 12: *The Last Hurrah; American Madness.*

9. CINEMA VILLAGE—12th St. E. of Fifth Ave. 924-3363. Aug. 6–7: *Prizzi's Honor; Compromising Positions.* Aug. 8–9: *In the Realm of the Senses; Empire of Passion.* Aug. 10–12: *The Magic Flute; Fidelio.*

10. RKO ART GREENWICH—Greenwich Ave. at 12th St. 929-3350. #1—*About Last Night* . . . . #2—*A Great Wall.*

11. QUAD CINEMA—13th St. W. of Fifth Ave. 255-8800. #1—*Ran.* #2—*Letter to Brezhnev.* #3—Thru Aug. 7: *Salvador.* Opening Aug. 8: *A Fine Mess.* #4—Thru Aug. 7: *Vamp.* Opening Aug. 8: *A Fine Mess.*

14th–41st Streets

20. 23RD STREET WEST TRIPLEX—23rd St. W. of Eighth Ave. 989-0060. #1—*Out of Bounds; The Great Mouse Detective.* #2—*Flight of the Navigator.* #3—*Nothing in Common.*

21. GRAMERCY—23rd St. W. of Lexington Ave. 475-1660. *Aliens.*

22. BAY CINEMA—Second Ave. nr. 32nd St. 679-0160. *Ruthless People.*

24. 34TH STREET EAST—34th St. W. of Second Ave. 683-0255. Thru Aug. 7: *The Karate Kid Part II.* Opening Aug. 8: *A Fine Mess.*

25. LOEWS 34TH STREET SHOWPLACE—34th St. W. of Second Ave. 532-5544. #1—*Haunted Honeymoon.* #2—*Back to School.* #3—*Howard the Duck.*

42nd–60th Streets

30. RKO NATIONAL TWIN—B'way nr. 44th St. 869-0950. #1—*Out of Bounds.* #2—*Nothing in Common.*

31. LOEWS ASTOR PLAZA—44 St. at B'way. 869-8340. *Howard the Duck.*

32. LOEWS STATE—B'way nr. 45th St. 575-5060. #1—*Running Scared.* #2—*Friday the 13th, Part VI: Jason Lives.*

33. CRITERION CENTER—B'way nr. 45th St. 354-0900. #1—*Under the Cherry Moon.* #2—*Maximum Overdrive.* #3—*Vamp.* #4—*Legal Eagles.* #5—*About Last Night* . . . . #6—*Back to School.*

34. EMBASSY 1—B'way nr. 46th St. 757-2408. *Ruthless People.*

36. EMBASSY 2—B'way nr. 47th St. 730-7262. Thru Aug. 7: *Top Gun.* Opening Aug. 8: *A Fine Mess.* **EMBASSY 3**—*The Karate Kid Part II.* **EMBASSY 4**—*Ferris Bueller's Day Off.*

37. RKO WARNER TWIN—B'way nr. 47th St. 315-8425. #1—*Aliens.* #2—Thru Aug. 7: *Aliens.* Opening Aug. 8: *One Crazy Summer.*

38. EMBASSY 49TH STREET—49th St. E. of Seventh Ave. 757-7003. *The Great Mouse Detective.*

39. UNITED ARTISTS TWIN—B'way nr. 49th St. 247-1633. #1—*Choke Canyon.* #2—*Haunted Honeymoon.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. 757-2406. *The Great Mouse Detective.*

42. ZIEGFELD—54th St. W. of Sixth Ave. 765-7600. *Flight of the Navigator.*

43. EASTSIDE CINEMA—Third Ave. nr. 55th St. 755-3020. *Choke Canyon.*

45. SUTTON—57th St. E. of Third Ave. 759-1411. *About Last Night . . . .*

47. 57TH STREET PLAYHOUSE—57th St. W. of Sixth Ave. 581-7360. *Legal Eagles.*

48. NEW CARNEGIE—57th St. E. of B'way. 582-4582. *Hannah and Her Sisters.* Theater closed Aug. 6.

49. GOTHAM CINEMA—Third Ave. nr. 58th St. 759-2262. *Aliens.*

50. PLAZA—58th St. E. of Madison Ave. 355-3320. *Love Songs.*

51. PARIS—58th St. W. of Fifth Ave. 688-2013. *A Room With a View.*

52. D. W. GRIFFITH—59th St. at Second Ave. 759-4630. *Top Gun.*

53. MANHATTAN—59th St. bet. Second and Third Aves. 935-6420. #1—Thru Aug. 7: *Out of Bounds.* Opening Aug. 8: *One Crazy Summer.* #2—*Back to School.*

54. BARONET—Third Ave. at 59th St. 355-1663. Thru Aug. 7: *The Karate Kid Part II.* Opening Aug. 8: *A Fine Mess.* **CORONET**—Thru Aug. 7: *Flight of the Navigator.* Opening Aug. 8: *Stand by Me.*

55. CINEMA 3—59th St. W. of Fifth Ave. 752-5959. *About Last Night . . . .*

56. CINEMA I—Third Ave. at 60th St. 753-6022. *Mona Lisa.* **CINEMA II**—753-0774. *Malcolm.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. nr. 64th St. 832-1670. #1—*Haunted Honeymoon.* #2—832-2720. *Nothing in Common.*

61. BEEKMAN—Second Ave. nr. 65th St. 737-2622. *Ruthless People.*

62. LOEWS NEW YORK TWIN—Second Ave. nr. 66th St. 744-7339. #1—*Howard the Duck.* #2—*Legal Eagles.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. 734-0302. *3 Men and a Cradle.*

64. LOEWS TOWER EAST—Third Ave. nr. 72nd St. 879-1313. *Heartburn.*

65. UA EAST—First Ave. at 85th St. 249-5100. *Back to School.*

66. 86TH STREET EAST—86th St. E. of Third Ave. 249-1144. *The Karate Kid Part II.*

67. LOEWS ORPHEUM—86th St. at Third Ave. 289-4607. #1—*Aliens.* #2—*Friday the 13th, Part VI: Jason Lives.*

68. RKO 86TH STREET TWIN—86th St. W. of Lexington Ave. 289-8900. #1—Thru Aug. 7: *Out of Bounds.* Opening Aug. 8: *One Crazy Summer.* #2—*Maximum Overdrive.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—B'way at 61st St. 247-5070. *Heartburn.*

81. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—*Men . . . .* #2—*Men . . . .* #3—*The Girl in the Picture.*

82. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—Thru Aug. 7: *A Great Wall.* Opening Aug. 8: *She's Gotta Have It.* #2—*Letter to Brezhnev.*

83. REGENCY—B'way nr. 67th St. 724-3700. Thru Sept. 4: 66 Years of American Film Comedy: 1918–84. Aug. 5–6: *The Miracle of Morgan's Creek; A Southern Yankee.* Aug. 7–9: *The Talk of the Town; My Favorite Wife; The Ducksters.* Aug. 10–11: *We're Not Married; Auntie Mame.* Aug. 12–13: *Desk Set; How to Marry a Millionaire.*

84. EMBASSY 72ND STREET TWIN—B'way nr. 72nd St. 724-6745. #1—*My Beautiful Laundrette.* #2—*Sincerely Charlotte.*

85. LOEWS 84TH STREET SIX—B'way at 84th St. 877-3600. #1—*Nothing in Common.* #2—*Running Scared.* #3—*Back to School.* #4—*Howard the Duck.* #5—*Aliens.* #6—*Ruthless People.*

86. THALIA—95th St. W. of B'way. 222-3370. Aug. 6: *Eureka; Walkabout.* Aug. 7: *Lady Chatterly's Lover* (1955); *The Fox.* Aug. 8: *The General; The Cameraman.* Aug. 9: *Last Tango in Paris; Tragedy of a Ridiculous Man.* Aug. 10: *Diva; Entre Nous.* Aug. 11: Cartoon-o-Rama: Disney & His Defectors: *Make Mine Music;* shorts. Aug. 12: *The Night of the Shooting Stars; Allonsanfan.*

88. OLYMPIA QUAD—B'way at 107th St. 865-8128. #1—*Legal Eagles.* #2—*About Last Night . . . .* #3—Thru Aug. 7: *Salvador.* Opening Aug. 8: *A Fine Mess.* #4—*Haunted Honeymoon.*

89. RKO COLISEUM TWIN—B'way at 181st St. 927-7200. #1—*Friday the 13th, Part VI: Jason Lives.* #2—*Aliens.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. 873-4225; Naturemax: 496-0900. Free with museum adm.: Aug. 5–7 & 12–14: Summer Youth Workshops and Films: Traditions, folklore, and life-styles of people from Africa, Latin America, and the Caribbean; groups only, call 873-1300, ext. 514, for reservations. **Naturemax Theater:** adm. $3.25; senior citizens $3; children $1.50: *On the Wing:* Daily at 10:30 a.m., 11:30 a.m., 1:30 & 3:30, Sat.–Sun. at 12:30; *Nomads of the Deep* and *Skyward:* Mon.–Fri. at 12:30, Wed., Fri.–Sun. at 4:30; *The Dream Is Alive:* Daily at 2:30. Triple feature: adm. $4.75; senior citizens $4.50; children $3: *On the Wing, Nomads of the Deep,* and *Skyward:* Fri.–Sat. at 6 & 7:30.

AMERICAN MUSEUM OF THE MOVING IMAGE—Time & Life Bldg., 1271 Sixth Ave., 8th floor aud. (718) 784-4742. Free. Hollywood on Hollywood. Aug. 6 at 6: *Once in a Lifetime* (1932) by Russell Mack.

CITICORP CENTER—The Market, Lexington–Third Aves. and 53rd–54th Sts., Atrium. 559-2330. Free. Aug. 4–24: Silent Film Festival. Aug. 4 at 7:30: *The General* (1927) by and with Buster Keaton. Aug. 5 at 7:30: *Big Business* (1929), *Double Woopie* (1928), and *The Second Hundred Years* (1927), all with Laurel and Hardy. Aug. 6 at 7:30: *Way Down East* (1920) by D. W. Griffith. Aug. 7 at 7:30: *City Lights* (1931) by and with Charles Chaplin. Aug. 8 at 7:30: *The Phantom of the Opera* (1925) by Rupert Julian, with Lon Chaney. Aug. 9 at 7:30: *Sunnyside* (1919) and *A Woman of Paris* (1923), both by and with Charles Chaplin. Aug. 10 at 7:30: *Orphans of the Storm* (1922) by D. W. Griffith. Aug. 11 at 7:30: *The Bacon Grabbers* (1929), *The Finishing Touch* (1928), and *Leave 'Em Laughing* (1928), all with Laurel and Hardy. Aug. 12 at 7:30: *Cobra* (1925), with Rudolph Valentino.

FILMS CHARAS—360 E. 10th St., bet. Aves. B and C. 982-0627. Adm. $2; members $1. Aug. 12 at 8: *The Night of the Hunter* (1955) by Charles Laughton.

FRENCH INSTITUTE—Phillips Hall, Christ Church, 60th St. and Park Ave. 355-6100. Ciné-Club: adm. $2.50; students and senior citizens $2; members free. Aug. 6 at 1, 3:15, 6 & 8:30: *Volpone* (France, 1939) by Maurice Tourneur.

GUILD HALL—158 Main St., East Hampton, N.Y. (516) 324-4050. Adm. $8; members $6. Aug. 11–14: Filmmakers of the Hamptons. Aug. 11 at 8:30: *Rhapsody in Blue;* guest speaker. Aug. 12 at 8:30: *Forest of Bliss* by Robert Gardner; Gardner present.

HUDSON RIVER MUSEUM—Trevor Park–on–Hudson, 511 Warburton Ave., Yonkers, N.Y. (914) 963-4550. Free. Comedy Capers. Aug. 9–10 at 2: *Dancing Lady* (1933) by Robert Z. Leonard, with Joan Crawford, *The Pawnshop* (1916), with Charlie Chaplin, and *Anansi the Spider* (1969).

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. 860-1777. Free with museum adm. Tue. noon–8, Wed.–Fri. noon–5, Sat.–Sun. 11 a.m.–6, hourly on the hour: Video-Feature. Thru Aug. 31: *As Is* (1984) by Edin Veliz, and *Nature Theatre of Oklahoma* (1984) by Daniel Boord. **ICP/Midtown, International Paper Plaza, 77 W. 45th St.** 536-6443. Free with museum adm. Thru Aug. 23: Ralph Steiner: Seven Decades. Mon.–Sat. at 1: *H2O* (1929), *The City* (1939), *A Look at Laundry* (1971), *Look Park* (1973–74), and *Hurray for Light* (1975), all by Steiner. Mon.–Fri. 11 a.m.–1 & 3–6, Sat. noon–1 & 3–6, continuous: *A Point of View: The Life and Work of Photographer/Filmmaker Ralph Steiner.*

JEWISH MUSEUM—Fifth Ave. at 92nd St. 860-1888, -1889. Free with museum adm.: National Jewish Archive of Broadcasting. Aug. 10 at 12:30, 1:30 & 2:30: "Buddy Hackett—Live and Uncensored," from *On Location* (HBO, 1983). Adm. $5 (reservations suggested; call 860-1863): The Image of Jewish Men in American Film: Aug. 12 at 7: *The Frisco Kid* (1977) by Robert Aldrich, with Gene Wilder; guest speaker.

MUSEUM OF BROADCASTING—1 E. 53rd St. 752-7684. Free with museum adm. Tue. noon–8, Wed.–Sat. noon–5. Aug. 8–Sept. 18, Tue.–Sat. at 12:15: The Unseen *Star Trek* Pilot "The Cage"; Aug. 7 at 5:30: Premiere, with Gene Roddenberry present. Thru Sept. 4: The Vision of Ernie Kovacs. Thru Sept. 18: Rocky and Bullwinkle and Friends: A Tribute to Jay Ward.

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. **Titus Theater 1:** Thru Aug. 10: Comedy, Italian Style. Aug. 7 at 2:30: *Dramma della Gelosia* (Italy, 1970) by Ettore Scola, with Marcello Mastroianni; at 6: *La Terrazza* (Italy, 1979) by Scola, with Mastroianni. Aug. 8 at 2:30: *L'Armata Brancaleone* (Italy, 1966) by Mario Monicelli; at 6: *Sono Stato Io* (Italy, 1973) by Alberto Lattuada, with Giancarlo Giannini. Aug. 9 at 2: (See Aug. 8 at 2:30); at 5: *Brancaleone Alle Crociate* (Italy, 1970) by Mario Monicelli. Aug. 10 at 2: (See Aug. 8 at 6); at 5: (See Aug. 9 at 5). **Titus Theater 2:** Aug. 11–Sept. 11: Saved! Preserved and Restored Film Treasures From the Collection. Aug. 11 at noon: *USA Artists #8: Jasper Johns* (1966) by Alan R. Solomon, and *Hanafuda/Jasper Johns* (1980) by Katrina Martin; at 3: *Regeneration* (1915) by Raoul Walsh; at 6:30: *My Darling Clementine* (1946) by John Ford, with Henry Fonda. Aug. 12 at 3: *Irene* (1926) by Alfred E. Green; at 6:30: *Abroad With Mary and Doug* (1921), and *Around the World in Eighty Minutes with Douglas Fairbanks* (1931) by and with Fairbanks and Victor Fleming.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516) 423-7619. Adm. $5; senior citizens (Sun.–Thu.) and members $3; under 16, $2.50. Aug. 6–7 at 8 & 10:15, Aug. 8–9 at 7:30 & 9:45, Aug. 10 at 5, 7:15 & 9:30: *Tea in the Harem* (France, 1985) by Mehdi Charef; Aug. 8 at midnight: *The Decline of Western Civilization* (1981) by Penelope Spheeris; Aug. 9 at midnight: *Eraserhead* (1977) by David Lynch. Aug. 11 at 8: *They Came From Within* (Canada, 1975) by David Cronenberg; Aug. 11 at 9:45, Aug. 12–16 at 8 & 10, Aug. 17 at 5, 7:15 & 9:30: *Vagabond* (France, 1985) by Agnès Varda, with Sandrine Bonnaire.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. Science Fiction Films of the Fifties. Aug. 12 at 2:30: *The Day the Earth Stood Still* (1951) by Robert Wise, and *The Morning News* (1981) by Donna Salem.

PARRISH ART MUSEUM—25 Job's Lane, Southampton, N.Y. (516) 283-2118. Free. Aug. 12 at 3:00: *Cocoon* (1985) by Ron Howard, with Don Ameche, Gwen Verdon, Jessica Tandy, and Hume Cronyn.

PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens, and students $4. Thru Aug. 14: Gods and Demons: The Films of Larry Cohen. Aug. 5–7 at 6: *The Stuff* (1985), with Michael Moriarty; at 8: *Special Effects* (1984, premiere), with Eric Bogosian. Aug. 8–10 & 12–14 at 8: *Perfect Strangers* (1984, premiere), with Anne Carlisle. Aug. 8–10 at 6: *Full Moon High* (1982), with Alan Arkin; Aug. 9–10 at 4: *The Private Files of J. Edgar Hoover* (1977), with Broderick Crawford. Aug. 12–14 at 6: *God Told Me To* (1977, a.k.a. *Demon*), with Tony Lo Bianco, Sandy Dennis, and Sylvia Sidney. Continuing thru Aug. 14: Tue.–Sun. at 10 (separate adm.): *Dreamchild* (Great Britain, 1984) by Gavin Millar. Public Service (free): Sat.–Sun. at 2: *Weirded Out and Blown Away* (1985) by Sharon Greytak, and *See What I Say,* with Holly Near.

QUEENS COLLEGE—Kiely Hall, Room 170, L. I. Expwy. and Kissena Blvd., Flushing, Queens. (718) 520-7303. Free. Films by Alfred Hitchcock. Aug. 6 at 1:30: *North by Northwest* (1959).

QUEENS MUSEUM—NYC Bldg., Flushing Meadow–Corona Park, Queens. (718) 592-2405. Free with museum adm. Early Chaplin: Birth of "The Tramp." Aug. 9 at 2: *The Rounders* (1914) and *A Woman* (1915).

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. 547-2444. #1—*Friday the 13th, Part VI.* #2—*Howard the Duck.* #3—*Flight of the Navigator.* #4—*The Karate Kid Part II.*

101. AMERICAN—East Ave. at Metropolitan Ave. 828-3322. Program unavailable.

102. CAPRI—E. Fordham Rd. nr. Jerome Ave. 367-0558. *Haunted Honeymoon; Out of Bounds.*

103. CITY—2081 Bartow Ave. in Co-op City. 379-4998. #1—*Heartburn.* #2—*Aliens.*

104. DALE—W. 231st St. at B'way. 884-5300. #1—*About Last Night . . . .* #2—*Aliens.*

105. DOVER—Boston Rd. at E. 174th St. 542-3511. *Friday the 13th, Part VI.*

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—*Choke Canyon.* #2—*Aliens.*

#3—*Back to School.* #4—Thru Aug. 7: *Maximum Overdrive; Out of Bounds.* Beg. Aug. 8: *One Crazy Summer.*

107. KENT—E. 167th St. nr. Grand Concourse. 367-1288. *Aliens.*

108. LOEWS PARADISE—E. 188th St. at Grand Concourse. 367-1288. #1—*Friday the 13th, Part VI.* #2—*Running Scared.* #3—*Vamp.* #4—*Howard the Duck.*

109. PALACE—Unionport Rd. at E. Tremont Ave. 829-3900. #1—*Haunted Honeymoon.* #2—*Howard the Duck.* #3—*Back to School.* #4—*Aliens.*

110. RIVERDALE—Riverdale Ave. at 259th St. 884-9514. #1—*Heartburn.* #2—*Running Scared.*

112. VALENTINE—E. Fordham Rd. at Valentine Ave. 584-9583. #1—*Back to School.* #2—*Choke Canyon.* #3—*Aliens.*

113. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. 409-9030. #1—*Flight of the Navigator.* #2—*The Great Mouse Detective; Out of Bounds.* #3—*Friday the 13th, Part VI.* #4—*Howard the Duck.* #5—*The Karate Kid Part II.* #6—*Running Scared.* #7—*Back to School.* #8—*Ruthless People.* #9—*Heartburn.* #10—*Haunted Honeymoon.* #11—*Maximum Overdrive.* #12—*Aliens.*

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200. BAY RIDGE—ALPINE—Fifth Ave. at 69th St. 748-4200. #1—*Flight of the Navigator.* #2—*Heartburn.* #3—*Ruthless People.* #4—*Haunted Honeymoon.* #5—*Back to School.* #6—*About Last Night . . . .* #7—Thru Aug. 7: *The Karate Kid Part II; Maximum Overdrive.* Beg. Aug. 8: *A Fine Mess.*

201. BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—*Howard the Duck.* #2—Thru Aug. 7: *Choke Canyon.* Beg. Aug. 8: *One Crazy Summer.* #3—*Friday the 13th, Part VI.* #4—Thru Aug. 7: *Running Scared.* Beg. Aug. 8: *The Transformers—The Movie.* #5—Thru Aug. 7: *The Great Mouse Detective; Out of Bounds.* Beg. Aug. 8: *Choke Canyon.*

202. BENSONHURST—BENSON—86th St. at 20th Ave. 372-1617. #1—*Ruthless People.* #2—*Back to School.*

203. BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1—*Friday the 13th, Part VI.* #2—*Howard the Duck.* #3—*Heartburn.*

204. BENSONHURST—MARBORO—Bay Pkwy. at 69th St. 232-4000. #1—*About Last Night . . . .* #2—*Choke Canyon.* #3—Thru Aug. 7: *Maximum Overdrive.* Beg. Aug. 8: *One Crazy Summer.* #4—*Out of Bounds.*

205. BOROUGH PARK—WALKER—18th Ave. at 64th St. 232-4500. #1—*Haunted Honeymoon.* #2—*Running Scared.* #3—Thru Aug. 7: *The Karate Kid Part II.* Beg. Aug. 8: *A Fine Mess.* #4—*Aliens.*

206. BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—*Heartburn.* #2—*Back to School.* #3—*Flight of the Navigator.* #4—*Howard the Duck.* #5—*Haunted Honeymoon; Ruthless People.* #6—Thru Aug. 7: *About Last Night . . . .* Beg. Aug. 8: *One Crazy Summer.*

207. BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange St. 596-7070. #1—*Ferris Bueller's Day Off.* #2—*Heartburn.*

208. CANARSIE—TRIPLEX—Ave. L at E. 93rd St. 251-0700. #1—*Friday the 13th, Part VI; The Great Mouse Detective.* #2—*Back to School.* #3—*Aliens.*

209. COBBLE HILL—TWIN—Court St. at Butler St. 596-9113. Program unavailable.

210. DOWNTOWN BROOKLYN—DUFFIELD—Duffield St. at Fulton St. 624-3591. #1—*Aliens.* #2—*Choke Canyon.*

211. DOWNTOWN BROOKLYN—LOEWS METROPOLITAN—Fulton St. at Jay St. 875-4024. #1—*Howard the Duck.* #2—*Friday the 13th, Part VI.* #3—*Maximum Overdrive.* #4—*Vamp; Running Scared.*

212. FLATBUSH—AVENUE U—Ave. U at E. 16th St. 648-3800. #1—Thru Aug. 7: *Legal Eagles.* Beg. Aug. 8: *Back to School.* #2—*The Great Mouse Detective.*

213. FLATBUSH—BROOKLYN CENTER—Whitman Theatre, Nostrand Ave. and Ave. H. 780-5295. Aug. 8–10: *The King and I; South Pacific.*

214. FLATBUSH—RKO KENMORE—Church Ave. nr. Flatbush Ave. 284-5700. #1—*Aliens.* #2—*Out of Bounds; Choke Canyon.* #3—*Friday the 13th, Part VI.* #4—*Maximum Overdrive; Vamp.*

215. FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—*Heartburn.* #2—*Howard the Duck.*

216. FLATLANDS—RKO KINGS PLAZA—Flatbush Ave. at Ave. U. 253-1110. #1—*Flight of the Navigator.* #2—*Running Scared.* #3—*About Last Night . . . .* #4—*Aliens.*

217. GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave. 389-1100. Thru Aug. 7: *The Karate Kid Part II; The Great Mouse Detective.* Beg. Aug. 8: *Aliens.*

218. MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—*Maximum Overdrive; Choke Canyon.* #2—*Out of Bounds.* #3—*Haunted Honeymoon.* #4—*The Karate Kid Part II.* #5—*Ruthless People.*

219. PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—*Howard the Duck.* #2—*Back to School.*

220. RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam Ave. 821-5993. #1—*Choke Canyon.* #2—*Back to School.* #3—Thru Aug. 7: *The Karate Kid Part II; Out of Bounds.* Beg. Aug. 8: *One Crazy Summer.* #4—Thru Aug. 7: *Friday the 13th, Part VI.* Beg. Aug. 8: *The Transformers—The Movie.* #5—*Aliens.*

221. WILLIAMSBURG—COMMODORE—B'way at Rodney St. 384-7259. #1—*Friday the 13th, Part VI.* #2—*Aliens.*

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300. ASTORIA—UA ASTORIA—Steinway St. at 30th Ave. 545-9470. #1—*Ruthless People.* #2—Thru Aug. 7: *Maximum Overdrive.* Beg. Aug. 8: *One Crazy Summer.* #3—*Aliens.* #4—*Choke Canyon.* #5—*Back to School.* #6—Thru Aug. 7: *About Last Night . . . ; Out of Bounds.* Beg. Aug. 8: *A Fine Mess.*

301. BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—*Friday the 13th, Part VI.* #2—*Running Scared.*

302. BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave. 225-7711. #1—*Choke Canyon.* #2—*About Last Night . . . .* #3—*Ferris Bueller's Day Off.* #4—*Haunted Honeymoon.*

303. CORONA—PLAZA—Roosevelt Ave. nr. 103rd St. 639-7722. *Running Scared; The Long Riders.*

304. DOUGLASTON—MOVIEWORLD—L.I. Expwy. at Cross Island Pkwy. 423-7200. #1—*Aliens.* #2—*Howard the Duck.* #3—*Ruthless People.* #4—*Legal Eagles.* #5—*Back to School.* #6—*The Karate Kid Part II.* #7—*Maximum Overdrive.*

305. ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd. 429-4770. #1—*Friday the 13th, Part VI.* #2—*Howard the Duck.*

306. FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke. 591-8555. #1—*Howard the Duck.* #2—*The Karate Kid Part II.* #3—*Haunted Honeymoon.* #4—*Back to School.*

307. FLUSHING—RKO KEITHS—Northern Blvd. at Main St. 353-4000. #1—*Friday the 13th, Part VI.* #2—*The Karate Kid Part II.* #3—*Running Scared; Choke Canyon.*

308. FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd. 359-1050. #1—*Maximum Overdrive; Vamp.* #2—*Flight of the Navigator.* #3—*Howard the Duck.*

309. FLUSHING—UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—*Back to School.* #2—*Aliens.* #3—Thru Aug. 7: *Out of Bounds; The Great Mouse Detective.* Beg. Aug. 8: *A Fine Mess.* #4—*Ruthless People.*

310. FLUSHING—UTOPIA—Union Tpke. at 188th St. 454-2323. #1—*Ruthless People.* #2—*Legal Eagles.*

311. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. #1—*Flight of the Navigator.* #2—Thru Aug. 7: *Top Gun; The Great Mouse Detective.* Beg. Aug. 8: *Legal Eagles.*

312. FOREST HILLS—CONTINENTAL—Austin St. nr. 71st Ave. 544-1020. #1—*Back to School.* #2—Thru Aug. 7: *Haunted Honeymoon.* Beg. Aug. 8: *One Crazy Summer.* #3—*Ruthless People.*

313. FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd. 261-7866. #1—Thru Aug. 7: *The Karate Kid Part II; Out of Bounds.* Beg. Aug. 8: *A Fine Mess.* #2—*About Last Night . . . .*

314. FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave. 459-8944. *Heartburn.*

315. FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1—*Choke Canyon.* #2—*Aliens.* #3—*Aliens.* #4—*Maximum Overdrive.*

316. FRESH MEADOWS—CINEMA CITY—Horace Harding Expwy. at 183rd St. 357-9100. #1—Thru Aug. 7: *Maximum Overdrive.* Beg. Aug. 8: *A Fine Mess.* #2—*Ruthless People.* #3—Thru Aug. 7: *Flight of the Navigator.* Beg. Aug. 8: *Flight of the Navigator; The Transformers—The Movie.* #4—*Aliens.* #5—*Howard the Duck.*

317. FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—*About Last Night . . . .* #2—*Heartburn.*

318. JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—*Friday the 13th, Part VI.* #2—*The Karate Kid Part II.* #3—*Back to School.*

319. JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave. 478-6777. #1—*Flight of the Navigator.* #2—*Haunted Honeymoon.*

320. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—*Aliens.* #2—Thru Aug. 7: *About Last Night . . . .* Beg. Aug. 8: *Cocaine Wars; The Transformers—The Movie.* #3—Thru Aug. 7: *Out of Bounds.* Beg. Aug. 8: *One Crazy Summer.*

321. KEW GARDENS HILLS—MAIN STREET—Main St. nr. 72nd Dr. 268-3636. #1—*Friday the 13th, Part VI.* #2—*Flight of the Navigator.*

322. OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—*Aliens.* #2—*Choke Canyon.*

323. REGO PARK—LOEWS LEFRAK CITY—99th St. bet. 57th Ave. and L.I. Expwy. 699-4700. #1—*Flight of the Navigator.* #2—*Running Scared.* #3—*Vamp.*

324. ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. Program unavailable.

325. SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—*Howard the Duck.* #2—*Haunted Honeymoon.*

326. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St. 767-2800. #1—*Heartburn.* #2—*Aliens.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—356-3800. #1—*Haunted Honeymoon.* #2—*Out of Bounds.*

401. NEW DORP—HYLAN—351-6601. #1—*Heartburn.* #2—Thru Aug. 7: *The Karate Kid Part II.* Beg. Aug. 8: *A Fine Mess.*

402. NEW DORP—LANE—351-2110. *Friday the 13th, Part VI.*

403. NEW DORP—RAE—979-0444. #1—*Maximum Overdrive.* #2—*About Last Night . . . .*

404. NEW DORP—RKO FOX PLAZA—987-6800. #1—*Ruthless People.* #2—*Howard the Duck.*

405. NEW SPRINGVILLE—ISLAND—761-6666. #1—*Aliens.* #2—*Choke Canyon.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—223-2323. #1—*Back to School; The Great Mouse Detective.* #2—*The Karate Kid Part II.*

501. BELLMORE—MOVIES—783-7200. Thru Aug. 7: *Legal Eagles.*

502. BETHPAGE—MID-ISLAND—796-7500. *Legal Eagles.*

504. EAST MEADOW—MEADOWBROOK—731-2423. #1—*Back to School.* #2—Thru Aug. 7: *Maximum Overdrive.* Beg. Aug. 8: *One Crazy Summer.* #3—*Choke Canyon.* #4—*Haunted Honeymoon.*

505. FRANKLIN SQUARE—FRANLKIN—775-3257. #1—*Ruthless People.* #2—*Howard the Duck.* #3—*Running Scared.* #4—*About Last Night . . . .* #5—*The Great Mouse Detective.*

506. GARDEN CITY—RKO ROOSEVELT FIELD—741-4007. #1—*Aliens.* #2—*Heartburn.* #3—*About Last Night . . . .* #4—*Friday the 13th, Part VI.*

507. GREAT NECK—SQUIRE—466-2020. #1—*About Last Night . . . .* #2—*Aliens.* #3—*Choke Canyon.*

508. HEWLETT—RKO—791-6768. *Flight of the Navigator.*

509. HICKSVILLE—HICKSVILLE—931-0749. #1—Thru Aug. 7: *Haunted Honeymoon; Out of Bounds.* Beg. Aug. 8: *A Fine Mess.* #2—*Back to School.*

510. HICKSVILLE—MID-PLAZA—433-2400. #1—*Aliens.* #2—*Heartburn.* #3—*A Room With A View.* #4—*Running Scared.* #5—*Friday the 13th, Part VI.* #6—*Howard the Duck.*

511. LAWRENCE—RKO—371-0203. #1—*Choke Canyon.* #2—*Ruthless People.* #3—*Friday the 13th, Part VI.*

512. LEVITTOWN—LEVITTOWN—731-0516. #1—*Flight of the Navigator.* #2—*Friday the 13th, Part VI.*

513. LEVITTOWN—LOEWS NASSAU—731-5400. #1—*Howard the Duck.* #2—*Aliens.* #3—*About Last Night . . . .* #4—*Ruthless People.* #5—*Heartburn.* #6—*Nothing in Common.*

514. LONG BEACH—PARK AVENUE—432-0576. Thru Aug. 7: *Legal Eagles; My Little Pony—The Movie.*

515. LYNBROOK—LYNBROOK—593-1033. #1—*Nothing in Common.* #2—Thru Aug. 7: *Back to School.* Beg. Aug. 8: *A Fine Mess.* #3—*Aliens.* #4—*About Last Night . . . .*

516. LYNBROOK—STUDIO ONE—599-1444. *The Karate Kid Part II.*

517. MALVERNE—TWIN—599-6966. #1—*Legal Eagles.* #2—Thru Aug. 7: *Ferris Bueller's Day Off.* Beg. Aug. 8: *The Karate Kid Part II.*

518. MANHASSET—MANHASSET—627-7887. #1—Thru Aug. 7: *Out of Bounds; Maximum Overdrive.* Beg. Aug. 8: *A Fine Mess.* #2—*Ruthless People.* #3—*Heartburn.*

519. MASSAPEQUA—PEQUA—799-6464. *Ruthless People.*

520. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—795-2244. #1—*About Last Night . . . .* #2—*Heartburn.* #3—*Back to School.* #4—Thru Aug. 7: *Maximum Overdrive.* Beg. Aug. 8: *One Crazy Summer.* #5—Thru Aug. 7: *Haunted Honeymoon; The Karate Kid Part II.* Beg. Aug. 8: *A Fine Mess.* #6—*Aliens.* #7—Thru Aug. 7: *Running Scared; Out of Bounds.* #8—*Friday the 13th, Part VI.* #9—*Choke Canyon.*

521. MERRICK—TWIN—546-1270. #1—*Howard the Duck.* #2—*Running Scared.*

522. NEW HYDE PARK—HERRICKS—747-0555. #1—*Back to School.* #2—*Legal Eagles.*

523. OCEANSIDE—OCEANSIDE—536-7565. #1—*Haunted Honeymoon.* #2—*Legal Eagles.*

524. OLD BETHPAGE—CINE CAPRI—752-1610. *Legal Eagles.*

525. PLAINVIEW—OLD COUNTRY—931-4242. #1—*Back to School; The Great Mouse Detective.* #2—*The Karate Kid Part II.*

527. PORT WASHINGTON—MOVIES—944-6200. #1—*Aliens; The Great Mouse Detective.* #2—*Howard the Duck.* #3—Thru Aug. 7: *Haunted Honeymoon.* Beg. Aug. 8: *One Crazy Summer.* #4—*Back to School.*

528. ROCKVILLE CENTRE—RKO FANTASY—764-8000. *Heartburn.*

529. ROCKVILLE CENTRE—RKO TWIN—678-3121. #1—*Running Scared.* #2—*Howard the Duck.*

530. ROSLYN—ROSLYN—621-8488. #1—*A Room With a View.* #2—*Running Scared.*

531. SYOSSET—SYOSSET—921-5810. #1—*About Last Night . . . .* #2—*Ruthless People.* #3—*Choke Canyon.*

532. SYOSSET—UA CINEMA 150—364-0700. *Nothing in Common.*

533. VALLEY STREAM—RKO GREEN ACRES—561-2100. #1—*Aliens.* #2—*Aliens.* #3—*About Last Night . . . .*

534. VALLEY STREAM—SUNRISE—825-5700. #1—*Flight of the Navigator.* #2—*Out of Bounds; Vamp.* #3—*Running Scared.* #4—*Friday the 13th, Part VI.* #5—*The Great Mouse Detective; Top Gun.* #6—*Maximum Overdrive.* #7—*Howard the Duck.* #8—*Back to School.* #9—*The Karate Kid Part II.* #10—*Ruthless People.* #11—*Haunted Honeymoon.* #12—*Heartburn.*

535. WANTAGH—RKO—781-6969. *Flight of the Navigator.*

536. WESTBURY—DRIVE-IN—334-3400. #1—Thru Aug. 7: *Friday the 13th, Part VI.* Beg. Aug. 8: *One Crazy Summer.* #2—*Aliens.* #3—Thru Aug. 7: *Choke Canyon.* Beg. Aug. 8: *A Fine Mess.*

537. WESTBURY—WESTBURY—333-1911. #1—*The Great Mouse Detective.* #2—*Top Gun.* #3—*Flight of the Navigator.*

Suffolk County

600. BABYLON—BABYLON—669-3399. #1—Thru Aug. 7: *Haunted Honeymoon.* Beg. Aug. 8: *A Fine Mess.* #2—*Back to School.* #3—*About Last Night . . . .*

601. BABYLON—RKO—669-0700. #1—*Aliens.* #2—*The Karate Kid Part II.*

602. BABYLON—SOUTH BAY—587-7676. #1—*Heartburn.* #2—*Howard the Duck.* #3—*Ruthless People.*

603. BAY SHORE—CINEMA—665-1722. *Choke Canyon.*

604. BAY SHORE—LOEWS SOUTH SHORE MALL—666-4000. #1—*Friday the 13th, Part VI.* #2—*Running Scared.*

605. BAY SHORE—SUNRISE DRIVE-IN—665-1111. #1—*Aliens.* #2—Thru Aug. 7: *Maximum Overdrive; Silver Bullet.* Beg. Aug. 8: *A Fine Mess.*

606. BRENTWOOD—BRENTWOOD—273-3900. Thru Aug. 7: *Big Trouble in Little China.* Beg. Aug. 8: *Maximum Overdrive.*

607. BROOKHAVEN—MULTIPLEX—289-8900. #1—*Flight of the Navigator.* #2—*The Great Mouse Detective; Maximum Overdrive.* #3—*Aliens.* #4—*Heartburn.* #5—*Howard the Duck.* #6—*Back to School.* #7—*Ruthless People.* #8—*Top Gun.* #9—*Running Scared.* #10—*Haunted Honeymoon; Out of Bounds.* #11—*Friday the 13th, Part VI.* #12—*The Karate Kid Part II.*

608. COMMACK—DRIVE-IN—499-2900. *Choke Canyon; Pretty in Pink.*

609. COMMACK—MULTIPLEX—462-6953. #1—*Maximum Overdrive; The Great Mouse Detective.* #2—*Aliens.* #3—*Back to School.* #4—*Heartburn.* #5—*Running Scared.* #6—*Howard the Duck.* #7—*The Karate Kid Part II.* #8—*Haunted Honeymoon.* #9—*Ruthless People.* #10—*Friday the 13th, Part VI.*

610. COMMACK—RKO—499-4545. #1—*Flight of the Navigator.* #2—*About Last Night . . . .*

611. CORAM—PINE—698-6442. #1—*Flight of the Navigator.* #2—*Heartburn.* #3—*Haunted Honeymoon.* #4—*Aliens.*

612. CORAM—THE MOVIES AT CORAM—736-6200. #1—*Nothing in Common.* #2—*Friday the 13th, Part VI.* #3—*Aliens.* #4—*Ruthless People.* #5—*Back to School; Haunted Honeymoon.* #6—*About Last Night . . . .* #7—Thru Aug. 7: *Maximum Overdrive.* Beg. Aug. 8: *One Crazy Summer.* #8—*Choke Canyon.*

613. EAST HAMPTON—CINEMAS—324-0448. #1—*Nothing in Common.* #2—*Aliens.* #3—*Ruthless People.* #4—*Choke Canyon.* #5—Thru Aug. 7: *Back to School; Haunted Honeymoon.* Beg. Aug. 8: *One Crazy Summer.*

614. ELWOOD—ELWOOD—499-7800. #1—*Heartburn.* #2—*Howard the Duck.*

616. FIRE ISLAND—COMMUNITY—583-5184. Aug. 6–7: *Dance With A Stranger.*

617. GREENPORT—GREENPORT—477-0500. Thru Aug. 7: *Back to School.* Beg. Aug. 8: *Legal Eagles.*

618. HUNTINGTON—RKO SHORE—421-5200. #1—*Howard the Duck.* #2—*Friday the 13th, Part VI.* #3—*Ruthless People.* #4—*Running Scared.*

619. HUNTINGTON—RKO WHITMAN—423-1300. *Aliens.*

620. ISLIP—ISLIP—581-5200. #1—*Aliens.* #2—*About Last Night . . . .* #3—*Howard the Duck.*

621. LAKE GROVE—RKO SMITH HAVEN MALL—724-9550. *Friday the 13th, Part VI.*

622. LAKE RONKONKOMA—LAKESIDE—981-7100. Program unavailable.

623. LINDENHURST—LINDENHURST—888-5400. *Ferris Bueller's Day Off.*

624. MATTITUCK—MATTITUCK—298-4405. #1—*Howard the Duck.* #2—*Friday the 13th, Part VI; The Great Mouse Detective.* #3—*Flight of the Navigator.* #4—*Aliens.* #5—Thru Aug. 7: *About Last Night . . . .* Beg. Aug. 8: *One Crazy Summer.*

625. MONTAUK—THE MOVIES—668-2393. *Legal Eagles.*

627. NORTHPORT—NORTHPORT—261-8600. Thru Aug. 7: *Ferris Bueller's Day Off.* Beg. Aug. 8: *Club Paradise.*

628. OAKDALE—OAKDALE—589-8118. *Flight of the Navigator.*

629. PATCHOGUE—TRIPLEX—475-0601. #1—*Friday the 13th, Part VI.* #2—*Aliens.* #3—*Choke Canyon.*

631. PATCHOGUE—SUNWAVE—475-7766. #1—*About Last Night . . . .* #2—Thru Aug. 7: *The Karate Kid Part II.* Beg. Aug. 8: *One Crazy Summer.*

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MOVIES

632. PORT JEFFERSON—MINI EAST—928-6555. Thru Aug. 7: *Howard the Duck.* **WEST**—Thru Aug. 7: *About Last Night....* Beg. Aug. 8: *One Crazy Summer.*

634. RIVERHEAD—SUFFOLK—727-3133. Thru Aug. 7: *Haunted Honeymoon.*

635. SAG HARBOR—SAG HARBOR—725-0010. Thru Aug. 7: *Femmes de Personne.* Beg. Aug. 8: *Mona Lisa.*

636. SAYVILLE—SAYVILLE—589-0232. #1—*Heartburn.* #2—*Friday the 13th, Part VI.* #3—Thru Aug. 7: *Haunted Honeymoon.* Beg. Aug. 8: *A Fine Mess.*

637. SHIRLEY—DRIVE-IN—281-5444. Thru Aug. 7: *Maximum Overdrive; Silver Bullet.* Beg. Aug. 8: *Friday the 13th, Part VI.*

639. SMITHTOWN—SMITHTOWN—265-1551. *Aliens.*

640. SOUTHAMPTON—SOUTHAMPTON—283-1300. #1—*Heartburn.* #2—*Howard the Duck.* #3—*A Room With a View.*

641. STONY BROOK—LOEWS—751-2300. #1—*Heartburn.* #2—*Nothing in Common.* #3—*Howard the Duck.*

642. WEST ISLIP—TWIN—669-2626. #1—*Legal Eagles.* #2—*Flight of the Navigator.*

643. WESTHAMPTON—HAMPTON ARTS—288-2600. #1—*Heartburn.* #2—*Aliens.*

644. WESTHAMPTON—WESTHAMPTON—288-1500. *About Last Night....*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—234-7300. #1—*Ruthless People.* #2—*About Last Night....*

701. BEDFORD VILLAGE—CINEMA 22—234-9577. *Heartburn.*

702. BRONXVILLE—BRONXVILLE—961-4030. #1—*Back to School.* #2—*Nothing in Common.* #3—Thru Aug. 7: *Haunted Honeymoon.* Beg. Aug. 8: *Stand by Me.*

703. GREENBURGH—CINEMA 100—946-4680. #1—Thru Aug. 7: *Back to School.* #2—Thru Aug. 7: *About Last Night....*

704. HARRISON—CINEMA—835-2961. Program unavailable.

705. HARTSDALE—CINEMA—428-2200. #1—*Howard the Duck.* #2—*The Karate Kid Part II.* #3—*Club Paradise.* #4—*Big Trouble in Little China.*

706. LARCHMONT—PLAYHOUSE—834-3001. *Ruthless People.*

707. MAMARONECK—PLAYHOUSE—698-2200. #1—*Aliens.* #2—*Back to School.* #3—Thru Aug. 7: *Maximum Overdrive; Out of Bounds.* Beg. Aug. 8: *A Fine Mess.* #4—*Choke Canyon.*

708. MOUNT KISCO—MOUNT KISCO—666-6900. #1—*Flight of the Navigator.* #2—*Back to School.* #3—Thru Aug. 7: *Legal Eagles.* Beg. Aug. 8: *One Crazy Summer.* #4—*Aliens.* #5—*Howard the Duck.*

709. MOUNT VERNON—PARKWAY—664-3311. Thru Aug. 7: *Ferris Bueller's Day Off.* Beg. Aug. 8 (tent.): *Running Scared.*

710. NEW ROCHELLE—RKO PROCTORS—632-1100. #1—*Haunted Honeymoon; Choke Canyon.* #2—*Flight of the Navigator.* #3—*Howard the Duck.* #4—*Out of Bounds; Maximum Overdrive.* #5—*Running Scared.* #6—*Aliens.* #7—*Friday the 13th, Part VI.*

711. NEW ROCHELLE—TOWN—632-9700. *Heartburn.*

712. OSSINING—ARCADIAN—941-5200. #1—*Haunted Honeymoon.* #2—*Ruthless People.* #3—*Back to School.*

713. PEEKSKILL—BEACH—737-6262. #1—*Back to School.* #2—*Ruthless People.* #3—*Flight of the Navigator.* #4—*About Last Night....*

714. PEEKSKILL—WESTCHESTER MALL—528-8822. #1—*Heartburn.* #2—*Ruthless People.* #3—*Friday the 13th, Part VI.* #4—*Aliens.*

715. PELHAM—PICTURE HOUSE—738-3160. *Legal Eagles.*

716. PLEASANTVILLE—ROME—769-0720. #1—*Heartburn.* #2—*Friday the 13th, Part VI.*

717. RYE—RYE RIDGE—939-8177. #1—*Howard the Duck.* #2—*Heartburn.*

718. SCARSDALE—FINE ARTS—723-6699. *A Room With a View.*

720. WHITE PLAINS—GALLERIA—997-8198. #1—*Howard the Duck.* #2—*Ferris Bueller's Day Off.*

722. YONKERS—CENTRAL PLAZA—793-3232. #1—*Running Scared.* #2—*Ruthless People.* #3—*About Last Night....* #4—*Aliens.*

723. YONKERS—MOVIELAND—793-0002. #1—*Howard the Duck.* #2—*Flight of the Navigator.* #3—Thru Aug. 7: *Maximum Overdrive.* Beg. Aug. 8: *One Crazy Summer.* #4—*Heartburn.* #5—*Friday the 13th, Part VI.* #6—*Legal Eagles.*

724. YONKERS—PARK HILL—969-4477. #1—*Aliens.* #2—*Friday the 13th, Part VI.* #3—*Out of Bounds.*

725. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—245-1500. #1—*Haunted Honeymoon.* #2—Thru Aug. 7: *The Great Mouse Detective; Running Scared.* Beg. Aug. 8: *One Crazy Summer.* #3—*About Last Night....* #4—*Back to School.* #5—*Out of Bounds; Maximum Overdrive.* #6—*Choke Canyon.* #7—*The Karate Kid Part II.*

726. YORKTOWN HEIGHTS—TRIANGLE—245-8850. #1—Thru Aug. 7: *Haunted Honeymoon.* Beg. Aug. 8: *Legal Eagles.* #2—Thru Aug. 7: *Ferris Bueller's Day Off.* Beg. Aug. 8: *A Fine Mess.*

Rockland County

751. MONSEY—ROCKLAND DRIVE-IN—356-4040. *Friday the 13th, Part VI; April Fool's Day.*

752. NANUET—MALL—623-6336. *Out of Bounds; Back to School.*

753. NANUET—ROUTE 59—623-3355. *Aliens.*

754. NANUET—RKO MOVIES—623-0211. #1—*Nothing in Common.* #2—*About Last Night....* #3—*Howard the Duck.* #4—*The Karate Kid Part II.* #5—*Ruthless People.*

755. NEW CITY—TOWN—634-5100. #1—*Aliens.* #2—*Friday the 13th, Part VI.*

756. NEW CITY—UA CINEMA 304—634-8200. #1—*Choke Canyon.* #2—Thru Aug. 7: *Running Scared; Out of Bounds.* Beg. Aug. 8: *A Fine Mess.*

757. NYACK—CINEMA EAST—358-6631. *Heartburn.*

758. ORANGEBURG—303 DRIVE-IN—359-2021. Thru Aug. 7: *Choke Canyon; Pretty in Pink.* Beg. Aug. 8: *One Crazy Summer; Police Academy 3.*

759. PEARL RIVER—CENTRAL—735-2530. #1—*Friday the 13th, Part VI.* #2—*Howard the Duck.*

760. PEARL RIVER—PEARL RIVER—735-6500. *Ruthless People.*

761. SPRING VALLEY—CINEMA 45—352-1445. *Back to School.*

762. SPRING VALLEY—PIX—425-6902. #1—*Howard the Duck.* #2—*Heartburn.*

763. STONY POINT—9 W CINEMA—942-0303. *Aliens.*

764. SUFFERN—LAFAYETTE—357-6030. *Flight of the Navigator.*

765. WEST HAVERSTRAW—PLAZA—947-2220. *Haunted Honeymoon.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—775-0070. #1—*Howard the Duck.* #2—*Back to School.*

801. DANBURY—CINE—743-2200. #1—*Heartburn.* #2—*Ruthless People.* #3—*Haunted Honeymoon.*

802. DANBURY—CINEMA—748-2923. #1—*Flight of the Navigator.* #2—*About Last Night....*

803. DANBURY—PALACE—748-7496. #1—*Aliens.* #2—*Maximum Overdrive.* #3—*Friday the 13th, Part VI.*

804. DARIEN—PLAYHOUSE—655-0100. *Back to School.*

805. FAIRFIELD—COMMUNITY—255-6555. #1—*Howard the Duck.* #2—*The Karate Kid Part II.*

806. FAIRFIELD—COUNTY—334-1411. *Flight of the Navigator.*

807. GREENWICH—CINEMA—869-6030. #1—*Howard the Duck.* #2—*Top Gun.*

808. GREENWICH—PLAZA—869-4030. #1—*A Room With a View.* #2—*Back to School.* #3—*Heartburn.*

809. NEW CANAAN—PLAYHOUSE—966-0600. #1—*Heartburn.* #2—*About Last Night....*

810. NORWALK—CINEMA—838-4504. #1—*Aliens.* #2—*Maximum Overdrive.*

811. NORWALK—NORWALK—866-9202. *Friday the 13th, Part VI.*

812. RIDGEFIELD—CINEMA—438-3338. *The Karate Kid Part II; Top Gun.*

813. SOUTH NORWALK—SONO—866-9202. Aug. 5–7: *Hannah and Her Sisters.* Aug. 8–14: *My Beautiful Laundrette.*

814. SPRINGDALE—STATE—325-0250. Thru Aug. 7: *The Karate Kid Part II.* Beg. Aug. 8 (tent.): *Back to School.* #2—Thru Aug. 7: *Ferris Bueller's Day Off.* Beg. Aug. 8 (tent.): *Legal Eagles.*

815. STAMFORD—AVON—324-9205. #1—*Nothing in Common.* #2—*Aliens.*

816. STAMFORD—CINEMA—324-3100. #1—*Running Scared.* #2—*Flight of the Navigator.* #3—*About Last Night. . . .*

818. STAMFORD—RIDGEWAY—323-5000. #1—*Ruthless People.* #2—*Friday the 13th, Part VI.*

819. TRUMBULL—TRANS-LUX—374-0462. #1—*Heartburn.* #2—*Ruthless People.* #3—*About Last Night. . . .*

820. WESTPORT—FINE ARTS—227-3324. #1—*Top Gun.* #2—*Back to School.* #3—227-9619. *Howard the Duck.* #4—226-6666. *Ruthless People.*

821. WESTPORT—POST—227-0500. *Heartburn.*

822. WILTON—CINEMA—762-5678. *Ferris Bueller's Day Off.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—997-6873. #1—*Flight of the Navigator; Choke Canyon.* #2—*Back to School; Haunted Honeymoon.* #3—*Friday the 13th, Part VI.*

901. JERSEY CITY—HUDSON PLAZA—433-1100. #1—*Howard the Duck.* #2—*Aliens.*

902. JERSEY CITY—LOEWS—653-4600. #1—*Vamp; The Great Mouse Detective.* #2—*Friday the 13th, Part VI.* #3—*Howard the Duck.*

903. JERSEY CITY—STATE—653-5200. #1—Thru Aug. 7: *Maximum Overdrive.* Beg. Aug. 8: *A Fine Mess.* #2—*Choke Canyon.* #3—*The Karate Kid Part II.* #4—*Back to School.*

904. SECAUCUS—LOEWS HARMON COVE—866-1000. #1—*Haunted Honeymoon.* #2—*About Last Night. . . .* #3—*Friday the 13th, Part VI.* #4—*Aliens.*

905. SECAUCUS—LOEWS MEADOW—866-6161. #1—*Nothing in Common.* #2—*Running Scared.* #3—*Ruthless People.* #4—*Heartburn.* #5—*Howard the Duck.* #6—*Back to School.*

907. WEST NEW YORK—MAYFAIR—865-2010. Thru Aug. 7: *Haunted Honeymoon; No Retreat, No Surrender.* Beg. Aug. 8: *Aliens; Commando.*

Essex County

910. BLOOMFIELD—CENTER—748-7900. *The Karate Kid Part II.*

911. BLOOMFIELD—RKO ROYAL—748-3555. #1—*Friday the 13th, Part VI.* #2—*Vamp; Choke Canyon.*

912. CEDAR GROVE—CINEMA 23—239-1462. *Back to School.*

913. IRVINGTON—CASTLE—372-9324. #1—*Aliens; Vamp.* #2—Thru Aug. 7: *Choke Canyon; Day of the Dead.* Beg. Aug. 8: *Friday the 13th, Part VI.*

914. LIVINGSTON—COLONY—992-0800. *Back to School.*

915. MAPLEWOOD—MAPLEWOOD—763-3100. *The Karate Kid Part II.*

916. MILLBURN—RKO—376-0800. #1—*Howard the Duck.* #2—*Legal Eagles.*

917. MONTCLAIR—CLARIDGE—746-5564. #1—*A Room With a View.* #2—*Howard the Duck.* #3—*Ruthless People.*

918. MONTCLAIR—WELLMONT—783-9500. #1—*Running Scared.* #2—*Flight of the Navigator.* #3—*Maximum Overdrive.*

919. NUTLEY—FRANKLIN—667-1777. #1—*Ruthless People.* #2—*Friday the 13th, Part VI.* #3—*Back to School.* #4—*Haunted Honeymoon.*

920. UPPER MONTCLAIR—BELLEVUE—744-1455. #1—*Aliens.* #2—*About Last Night. . . .* #3—*The Karate Kid Part II.*

922. WEST ORANGE—ESSEX GREEN—731-7755. #1—*Friday the 13th, Part VI.* #2—*Heartburn.* #3—*Big Trouble in Little China.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—464-8888. *Flight of the Navigator.*

931. CRANFORD—RKO—276-9120. #1—*Howard the Duck.* #2—*Ferris Bueller's Day Off.*

932. ELIZABETH—ELMORA—352-3483. *Ferris Bueller's Day Off; Out of Bounds.*

935. SUMMIT—STRAND—273-3900. *About Last Night . . .*

936. UNION—FIVE POINTS—964-3466. #1—Thru Aug. 7: *Maximum Overdrive.* Beg. Aug. 8: *One Crazy Summer.* #2—*Haunted Honeymoon.*

937. UNION—LOST PICTURE SHOW—964-4497. *A Room With a View.*

938. UNION—RKO—686-4373. #1—*Heartburn.* #2—*Friday the 13th, Part VI.*

939. WESTFIELD—RIALTO—232-1288. #1—Thru Aug. 7: *Haunted Honeymoon; Out of Bounds.* Beg. Aug. 8: *A Fine Mess.* #2—*About Last Night. . . .* #3—*Top Gun.*

940. WESTFIELD—TWIN—654-4720. #1—*The Great Mouse Detective.* #2—Thru Aug. 7: *Back to School; Maximum Overdrive.* Beg. Aug. 8: *Back to School; One Crazy Summer.*

Bergen County

950. BERGENFIELD—BERGENFIELD—385-1600. *Friday the 13th, Part VI; The Great Mouse Detective.*

951. CLOSTER—CLOSTER—768-8800. *Heartburn; My Little Pony—The Movie.*

952. EDGEWATER—LOEWS SHOWBOAT—941-3660. #1—*Heartburn.* #2—*Ruthless People.* #3—*Friday the 13th, Part VI.* #4—*Aliens.*

953. EMERSON—TOWN—261-1000. #1—*Haunted Honeymoon.* #2—*Aliens.*

954. FAIR LAWN—HYWAY—796-1717. #1—*Back to School.* #2—Thru Aug. 7: *Out of Bounds; Club Paradise.* Beg. Aug. 8: *A Fine Mess.*

955. FAIRVIEW—TWIN—941-2424. #1—*About Last Night . . .* #2—*Howard the Duck.*

956. FORT LEE—LINWOOD—944-6900. #1—*Choke Canyon.* #2—Thru Aug. 7: *Out of Bounds; Haunted Honeymoon.* Beg. Aug. 8: *A Fine Mess.*

957. FORT LEE—SHARON—224-0202. *The Karate Kid Part II.*

958. OAKLAND—TWIN—337-4478. #1—Thru Aug. 7: *Haunted Honeymoon.* Beg. Aug. 8: *One Crazy Summer.* #2—*The Karate Kid Part II.*

960. PARAMUS—CINEMA 35— 845-5070. *Back to School.*

961. PARAMUS—DRIVE-IN—368-1440. Thru Aug. 7: *Back to the Future; Psycho III.*

962. PARAMUS—RKO BERGEN MALL—845-4449. *A Room With a View.*

963. PARAMUS—RKO ROUTE 4—487-7909. #1—*Heartburn.* #2—*Maximum Overdrive; Haunted Honeymoon.* #3—*Running Scared; Choke Canyon.* #4—*Nothing in Common.* #5—*Ferris Bueller's Day Off.* #6—*Ruthless People.* #7—*Friday the 13th, Part VI.* #8—*About Last Night. . . .* #9—*Flight of the Navigator.* #10—*Howard the Duck.*

964. PARAMUS—RKO ROUTE 17—843-3830. #1—*Top Gun.* #2—*The Karate Kid Part II.* #3—*Aliens.*

965. RAMSEY—CINEMA—825-2090. *Back to School; The Great Mouse Detective.*

967. RIDGEFIELD PARK—RIALTO—641-0617. *Haunted Honeymoon; Psycho III.*

968. RIDGEWOOD—RKO WARNER—444-1234. #1—*Heartburn.* #2—*Ferris Bueller's Day Off.* #3—*Ruthless People.* #4—*About Last Night . . . .*

970. RUTHERFORD—WILLIAMS CENTER—933-3700. #1—*Flight of the Navigator; The Great Mouse Detective.* #2—*Legal Eagles.*

971. TEANECK—MOVIE CITY—836-3334. #1—*Legal Eagles; The Great Mouse Detective.* #2—*Back to School.* #3—*Out of Bounds.*

973. WASHINGTON TOWNSHIP—CINEMA—666-2221. *Howard the Duck.*

974. WESTWOOD—PASCACK— 664-3200. #1—*Back to School.* #2—*About Last Night. . . .* #3—*Ruthless People.* #4—*Choke Canyon.*

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BRIEF MOVIE REVIEWS

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York's* critic.**

ABOUT LAST NIGHT . . .—(1 hr. 53 min., '86) Neither one thing nor the other. Writers Denise DeClue and Tim Kazurinsky, together with director Ed Zwick, have adapted David Mamet's 1974 play *Sexual Perversity in Chicago,* which was a series of mean, funny blackout sketches on the theme of the mutual loathing of men and women. They've turned the central relationship—between Deborah (Demi Moore), a commercial artist with a knowing manner, and Danny (Rob Lowe), a handsome young restaurant-supplies salesman—into a kind of sensitivity lesson for teenagers, with examples of everything to do and not to do in a love affair. Meanwhile, more or less untouched from Mamet, Joan (Elizabeth Perkins) and hard-drinking Bernie (Jim Belushi) stay on the sidelines as bitterly contemptuous observers who try to break up Danny and Debbie. The movie is too frank for television, with lots of pretty, life-enhancing sex, but it's also banal, lame, and draggy. The best performer: deadpan Elizabeth Perkins; the worst: Rob Lowe, who inadvertently and helplessly turns Danny into a nothing guy. (July 21, 1986) R. **10, 33, 45, 55, 88, 104, 200, 204, 206, 216, 300, 302, 313, 317, 320, 403, 505, 506, 507, 513, 515, 520, 531, 533, 600, 610, 612, 620, 624, 631, 632, 644, 700, 703, 713, 722, 725, 754, 802, 809, 816, 819, 904, 920, 935, 939, 955, 963, 968, 974**

ALIENS—(2 hr. 17 min., '86) Despite what the ads and Rex Reed say, it's not as scary as the original 1979 *Alien* (without the *s*). That movie was a gruesome horror film posing as science fiction; this one's a World War II–platoon movie that, again, is posing as science fiction, but it's a lot of fun. The ace action director James Cameron (*The Terminator*) is less interested in going "Boo!" than in teaching us how to be tough enough to survive. The monsters, the beasts, whatever they are—you know, octopus legs, hissing teeth, steaming white gunk—still drop out of the ceiling, or, incubating in someone's belly, rip through the skin from inside. But this time the Space Marines have landed. Led by Sigourney Weaver (the sole survivor of the spaceship in the original), they burn, blast, and blow away hundreds of the fiends. Cameron has kept the wet, black, IRT-at-midnight look developed by Ridley Scott and his designers seven years ago, but he's put a lot more movement into the carnage and stalking. Cameron's work has an explosive force; he's like a gleeful kid bashing things together. With Michael Biehn. (July 28, 1986) R. **21, 37, 49, 67, 85, 89, 103, 104, 106, 107, 109, 112, 113, 205, 208, 210, 214, 216, 217, 220, 221, 300, 304, 309, 315, 316, 320, 322, 326, 405, 506, 507, 510, 513, 515, 520, 527, 533, 536, 601, 605, 607, 609, 611, 612, 613, 619, 620, 624, 629, 639, 643, 707, 708, 710, 714, 722, 724, 753, 755, 763, 803, 810, 815, 901, 904, 907, 913, 920, 952, 953, 964**

THE ASSAM GARDEN—(1 hr. 32 min., '85) Deborah Kerr, returning to the screen after a fifteen-year absence, stars as a newly widowed, very proper Englishwoman who prepares the grounds of her home for inspection by expert gardening judges. With Madhur Jaffrey, Alec McCowen, and Zia Mohyeddin. Written by Elisabeth Bond. Dir. Mary McMurray. **1**

★ **BACK TO SCHOOL**—(1 hr. 36 min., '86) It's being sold as a kiddie movie, but most of the jokes will fly right over the heads of fourteen-year-olds. Rodney Dangerfield plays a shrewd businessman who has fought his way up from Orchard Street but suffers from a nagging sense of worthlessness because he never got a decent education. When Dangerfield visits his son in college (Keith Gordon), he decides to enroll himself. He buys his way in, and soon he's razzing stuffy lecturers with his worldly knowledge, throwing wild parties, and hiring experts to write his papers. There are moments when Dangerfield is just delivering gags, but after a while, you look a little closer, and, to your amazement, you realize he's giving a *performance.* He shows some vanity and pride and fear, and turns the gag role into an interesting man. The picture is not just another kissie blown at teenagers. It says—is a revolution brewing?—that experience is preferable to innocence and that maturity is more interesting than youth. With good supporting performances by Sally Kellerman, Paxton Whitehead, and Ned Beatty. Dir. Alan Metter. (July 14, 1986) PG-13. **25, 33, 53, 65, 85, 106, 109, 112, 113, 200, 202, 206, 208, 212, 219, 220, 300, 304, 306, 309, 312, 318, 500, 504, 509, 515, 520, 522, 525, 527, 534, 600, 607, 609, 612, 613, 617, 702, 703, 707, 708, 712, 713, 725, 752, 761, 800, 804, 808, 814, 820, 900, 903, 905, 912, 914, 919, 940, 954, 960, 965, 971, 974**

CHOKE CANYON—(1 hr. 34 min., '86) The adventures of a brave young physicist who fights to prevent the dumping of nuclear waste, and, as part of an experiment, awaits Halley's comet. With Stephen Collins, Janet Julian, Lance Henriksen, Nicholas Pryor, and Bo Svenson. Dir. Chuck Bail. PG. **39, 43, 106, 112, 201, 201, 204, 210, 214, 218, 220, 300, 302, 307, 315, 322, 405, 504, 507, 511, 520, 531, 536, 603, 608, 612, 613, 629, 707, 710, 725, 756, 758, 900, 903, 911, 913, 956, 963, 974**

FERRIS BUELLER'S DAY OFF—(1 hr. 42 min., '86) The hero is a fast-talking high-school senior who gulls everyone into thinking that he's seriously ill so he can play hooky. The way writer-director John Hughes tells the story, the people surrounding Ferris in this Chicago suburb don't deserve the truth. His parents are a pair of ambitious jerks who don't notice a thing; his sister, who is on to him, is an envious sourpuss; and the dean of students (Jeffrey Jones) is a power-mad hysteric who devotes his life to bringing the truant to justice. As Ferris and two friends (Mia Sara and Alan Ruck) head for the city, you expect a startling brush with Experience, but actually, everything goes brilliantly for them and Ferris puts on half the city of Chicago. The movie appears to be devoted to the dubious dramatic principle that it's all right to have a patronizing little snot as your hero as long as his antagonists are even worse. And Hughes's direction is awful. He lingers over tiny, unimportant points; his comedy routines are insultingly obvious; and some of the plot elements are stolen from *Risky Business* and *Beverly Hills Cop.* The whole picture is boring and conventional. (June 16, 1986) PG-13. **36, 207, 302, 517, 623, 627, 709, 720, 726, 814, 822, 931, 932, 963, 968**

A FINE MESS—(1 hr. 30 min., '86) A Laurel and Hardy–style comedy about an actor and waiter in Los Angeles who become involved with seedy characters. With Ted Danson, Howie Mandel, Richard Mulligan, Stuart Margolin, Maria Conchita Alonso, Jennifer Edwards, and Paul Sorvino. Written and directed by Blake Edwards. PG. **11, 24, 36, 54, 88, 200, 205, 300, 309, 313, 316, 401, 509, 515, 518, 520, 536, 600, 605, 636, 707, 726, 756, 903, 939, 954, 956**

FLIGHT OF THE NAVIGATOR—(1 hr. 28 min., '86) A young boy, found by aliens and implanted with superior knowledge, escapes from a NASA complex where he is being held. With Veronica Cartwright, Joey Cramer, Cliff De Young, Sarah Jessica Parker, and Howard Hesseman. Written by Michael Burton and Mac Manus. Dir. Randal Kleiser. PG. **20, 42, 54, 100, 113, 200, 206, 216, 308, 311, 316, 319, 321, 323, 508, 512, 534, 535, 537, 607, 610, 611, 624, 628, 642, 708, 710, 713, 723, 764, 802, 806, 816, 900, 918, 930, 963, 970**

FRIDAY THE 13TH, PART VI: JASON LIVES—(1 hr. 25 min., '86) A survivor of Jason's rampages returns to the mad killer's grave to make sure he's dead. With Thom Mathews, Jennifer Cooke, and David Kagen. Written and directed by Tom McLoughlin. R. **7, 32, 67, 89, 100, 105, 108, 113, 201, 203, 208, 211, 214, 220, 221, 301, 305, 307, 318, 321, 402, 506, 510, 511, 512, 520, 534, 536, 604, 607, 609, 612, 618, 621, 624, 629, 636, 637, 710, 714, 716, 723, 724, 751, 755, 759, 803, 811, 818, 900, 902, 904, 911, 913, 919, 922, 938, 950, 952, 963**

THE GIRL IN THE PICTURE—(1 hr. 30 min., '86) A romantic comedy about the disappointments in love experienced by a young Scottish photographer and the people he knows. With John Gordon-Sinclair and Irina Brook. Written and directed by Cary Parker. PG-13. **81**

THE GREAT MOUSE DETECTIVE—(1 hr. 12 min., '86) A new animated feature from Walt Disney Pictures, the comic adventure story of a mouse detective in Victorian England. Based on the book *Basil of Baker Street,* by Eve Titus. With the voices of Vincent Price, Barrie Ingham, and Val Bettin. Dir. John Musker, Ron Clements, Dave Michener, and Burny Mattinson. G. **20, 38, 40, 113, 201, 208, 212, 217, 309, 311, 500, 505, 525, 527, 534, 537, 607, 609, 624, 725, 902, 940, 950, 965, 970, 971**

A GREAT WALL—(1 hr. 40 min., '85) In English and Mandarin, Eng. subtitles. A charming though slight comedy about a Chinese American family from San Francisco that goes to visit relatives in Beijing. Peter Wang, the director and star, has a rueful, offhand sensibility and a gentle touch, but he hasn't come up with a strong story that would pull his many observations together. Wang's computer executive is the best thing in the movie; he's an assimilated yet dissatisfied man who, on the one hand, receives the contempt of his son for not being American enough, and on the other, gets passed over for head of his division because he's still perceived as Chinese. When the executive visits his sister's family, both the Americans and the Chinese turn out to have similar problems with their children. Wang employs a complicated network of contrasts and comparisons, and he's a funny and observant man. If only the movie were a little more exciting! Screenplay by Wang and Shirley Sun. PG. **10, 82**

★ **HAIL MARY**—(1 hr. 47 min., '85) In French, Eng. subtitles. Jean-Luc Godard's modern-day version of the Incarnation and Virgin Birth. Marie (Myriem Roussel), a beautiful but otherwise unremarkable Swiss girl, becomes pregnant without losing her virginity; her boyfriend, a dour taxi driver named Joseph (Thierry Lacoste), is baffled and enraged but agrees to marry her. And the child is born. Is it a joke? Well, there are some funny moments, but on the whole it's dead serious, and, in its way, intensely religious. Godard is the eternal male worshiper before the mystery of conception; he photographs Myriem Roussel's body with tenderness and awe. It is perhaps the nudity, and the way Godard makes Marie's renunciation of sex itself an erotic act, that has so angered members of the Catholic hierarchy, many of whom have attacked the film as blasphemous. But if it is blasphemous, it is so only in the literal and institutional sense. This a deeply reverent film, filled with amazement at the presence of the divine in our life. Shown with *The Book of Mary,* a short by Anne-Marie Miéville. (Oct. 21, 1985) **4**

★ **HANNAH AND HER SISTERS**—(1 hr. 47 min., '86) A great film, the richest, most complex, and most fluent of Woody Allen's movies to date. The frame of the movie is the life of a large Manhattan family over a two-year period; the explicit subject is the varieties of love and romance; but the real matter of the movie is the search for what is good, solid, and genuine in life. Hannah (Mia Farrow), a retired actress and a mother, is the central figure—gentle, selfless, and apparently self-sufficient. Her younger sisters resent her a great deal. Holly (Dianne Wiest), who has failed at numerous careers, is so sensitive to the judgment of others that she detects nonexistent slights and insults. Wiest gives a sly, tough, dead-accurate performance as this New York neurotic. Beautiful Lee (Barbara Hershey) is unformed—sensual precisely because she doesn't know who she is. The principal motor of the plot is the desire that Hannah's husband (Michael Caine) feels for Lee, and the effects of their affair on the family. Running in counterpoint are the struggles of Woody himself, here playing a TV producer. A hypochondriac of epic proportions, he undergoes a spiritual crisis and comes close to suicide. Though he finds a way out, the answer to his quest is in every frame of the movie, which celebrates not only life in New York but beauty and art. With Lloyd Nolan and Maureen O'Sullivan as the parents. (Feb. 10, 1986) PG-13. **48, 813**

HAUNTED HONEYMOON—(1 hr. 23 min., '86) The star of a popular radio serial spends his honeymoon at his family's haunted mansion. With Gene Wilder, Gilda Radner, Dom DeLuise, and Jonathan Pryce. Written by Wilder and Terence Marsh. Dir. Wilder. PG. **25, 39, 60, 88, 102, 109, 113, 200, 205, 206, 218, 302, 306, 312, 319, 325, 400, 504, 509, 520, 523, 527, 534, 600, 607, 609, 611, 612, 613, 634, 636, 702, 710, 712, 725, 726, 765, 801, 900, 904, 907, 919, 936, 939, 953, 956, 958, 963, 967**

HEARTBURN—(1 hr. 48 min., '86) Skillful, but very, very small, and often precious—the story of a marriage told entirely from one side, and told with great knowingness but little real understanding. Rachel Samstat (Meryl Streep), a New York Jewish cookbook writer, and a highly skeptical veteran of marriage, falls for Mark Forman (Jack Nicholson), Washington columnist and notorious lady-killer. They marry, Rachel gets pregnant, has a baby, gets pregnant again. She's too busy, too trusting, and too much in love to notice that Mark is cheating on her. *Heartburn,* which Nora Ephron adapted from her own novel, offers perhaps the most naggingly detailed view of an American upper-middle-class marriage ever put on film. Yet the observations aren't rooted to anything, the way they were in Ephron's book, and the relationship between Mark and Rachel never makes much sense. Nicholson has brilliant moments, but he's so fierce that at times he's almost scary, and we can't tell why he strays from his wife. Streep, looking and sounding very much like Ephron, offers a comical performance as a smart woman whose mind darts off at odd angles. *Heartburn* is about a woman's basic need to trust her husband, and Streep convinces us that this very smart woman could be wrong about the most important thing in her life. Dir. Mike Nichols. (Aug. 4, 1986) R. **64, 80, 103, 110, 113, 200, 203, 206, 207, 215, 314, 317, 326, 401, 506, 510, 513, 518, 520, 528, 534, 602, 607, 609, 611, 614, 636, 640, 641, 643, 701, 711, 714, 716, 717, 723, 757, 762, 801, 808, 809, 819, 821, 905, 922, 938, 951, 952, 963, 968**

IOWARD THE DUCK—(1 hr. 51 min., '86) The comic adventures of Howard the Duck, the intelligent and witty duck from an egg-shaped planet. Based on the Marvel Comics character created by Steve Gerber. With Lea Thompson, Jeffrey Jones, Tim Robbins, Ed Gale, and Chip Zien. Written by Willard Huyck and Gloria Katz. Dir. Huyck. PG. **25, 31, 62, 85, 100, 108, 109, 113, 201, 203, 206, 211, 215, 219, 304, 305, 306, 308, 316, 325, 404, 505, 510, 513, 521, 527, 529, 534, 602, 607, 609, 614, 618, 620, 624, 632, 640, 641, 705, 708, 710, 717, 720, 723, 754, 759, 762, 800, 805, 807, 820, 901, 902, 905, 916, 917, 931, 955, 963, 973**

HE KARATE KID PART II—(1 hr. 49 min., '86) Reviewed in this issue. PG. **24, 36, 54, 66, 100, 113, 200, 205, 217, 218, 220, 304, 306, 307, 313, 318, 401, 500, 516, 517, 520, 525, 534, 601, 607, 609, 631, 705, 725, 754, 805, 812, 814, 903, 910, 915, 920, 957, 958, 964**

★ **LEGAL EAGLES**—(1 hr. 54 min., '86) As an ace Manhattan prosecutor, Robert Redford looks comfortable, relaxed, and rather pleased with himself, frankly basking in the rapt attention given him by the two ravenous leading ladies, Debra Winger and Darryl Hannah. Writers Jim Cash and Jack Epps Jr., having concocted the retread script for *Top Gun,* here redo forties romantic comedy, and it's more fun. Hannah plays the spooky performance artist Chelsea Deardon, obsessed with the work of her famous painter father, who died in a fire. His work allegedly burned up, but Chelsea, with witchlike intuition, knows the paintings are still around, tries to steal one, and is later accused of murder. Her attorney, Winger, believes her, the prosecutor does not, and soon the two lawyers are investigating the case together and working up one of those bantering-competitive attractions that used to be the staple of the movies. A lot of the plotting and dialogue come off as slapdash and glib, more sitcom than high-Hollywood, but star power carries us through. Winger is radiant and charming as the driven working girl, and Hannah, eyes fixed on Redford, gliding into the frame, is a potent seductress. *Legal Eagles* is decent light entertainment, and it's director Ivan Reitman's least cartoonish work yet. With Terence Stamp and Brian Dennehy. (June 23, 1986) PG. **7, 33, 47, 62, 88, 212, 304, 310, 311, 501, 502, 514, 517, 522, 523, 524, 617, 625, 642, 708, 715, 723, 726, 814, 916, 970, 971**

LETTER TO BREZHNEV—(1 hr. 34 min., '85) A raw-looking, bittersweet British film about two scrappy Liverpool girls who are forced to make the most of meager romantic choices. When a Soviet freighter docks for the night, Teresa (Margi Clarke) winds up with Sergei (Alfred Molina), a roly-poly Russkie with nary a word of English. For her, it's a night of pleasure. Elaine (Alexandra Pigg), on the other hand, falls completely in love with *her* sailor (Peter Firth), who swears his eternal love before boarding ship the next day. Soon he is writing letters proposing that Elaine come to Russia and marry him. Should she go? The movie's rueful irony is that life in Russia couldn't be much *worse* for her than it is in Liverpool. Director Chris Bernard may not have much faith in England's future, but he has a grieving fondness for the grimy present, and the movie thoroughly mixes its turnip-flavored cynicism with romantic hope. From England's enterprising Channel 4. (May 5, 1986) R. **11, 82**

LOVE SONGS—(1 hr. 47 min., '84) In French and English, Eng. subtitles. Catherine Deneuve stars as a successful French talent agent who, though married for twelve years to an American writer, falls in love with one of her clients, a young rock singer. With Christopher Lambert, Nick Mancuso, and Richard Anconina. Written and directed by Elie Chouraqui. **50**

MALCOLM—(1 hr. 30 min., '86) Three misfits in Melbourne, Australia—an emotionally immature mechanic, an ex-con, and the ex-con's girlfriend, a waitress—plan a spectacular bank heist. With Colin Friels, John Hargreaves, and Lindy Davies. Screenplay by David Parker. Dir. Nadia Tass. PG-13. **56**

MAXIMUM OVERDRIVE—(1 hr. 37 min., '86) After a comet circles the earth, all the planet's machines—lawn mowers, chain saws, trucks—start to take on a terrifying life of their own. With Emilio Estevez, Pat Hingle, and Laura Harrington. Written and directed by Stephen King. R. **7, 33, 68, 106, 113, 200, 204, 211, 214, 218, 300, 304, 308, 315, 316, 403, 504, 518, 520, 534, 605, 606, 607, 609, 612, 637, 707, 710, 723, 725, 803, 810, 903, 918, 936, 940, 963**

★ **MEN . . .**—(1 hr. 36 min., '85) In German, Eng. subtitles. A crackerjack adman, Julius Armbrust (Heiner Lauterbach), loses his wife (Ulrike Kriener) to the surly young artist Stefan (Uwe Oschsenknecht), so Julius moves in with the bohemian (without identifying himself) to see what the fellow has that he doesn't. This commercial comedy, written and directed by Doris Dörrie, is perhaps the first important movie from West Germany in years that doesn't smolder under a cloud of alienation. It's a satire of bourgeois and bohemian manners that demonstrates some affection for its characters. The two men settle into a tense, competitive, but satisfying friendship. They play tricks on each other, fight, lie around in beer-dimmed stupors trading insults. Julius, who understands his wife much better than Stefan does, knows that she wants a thrill—an illusion of danger—so he destroys Stefan as a lover by turning him into a version of himself. Dörrie then pulls off a comic version of what Bergman did in *Persona*—the exchange of two personalities. Stefan becomes a business success, a raving consumer, and a rather prim person, while Julius grows wilder. The movie is well written, well played, and consistently entertaining. (Aug. 4, 1986) **81**

★ **MONA LISA**—(1 hr. 44 min., '86) A beautiful and heartbreaking gangster film, set in London and directed by the talented, Irish-born Neil Jordan. The great Bob Hoskins has his best role yet—he's the small-time strong-arm George, who returns from prison and is given a nothing job as cover and driver for Simone (Cathy Tyson), an elegant black prostitute. He's an idiot in the Dostoyevskian sense: someone too innocent, too unimaginative, to take in the simple facts of evil in the world. Seven years earlier, he took the fall for the vicious London porn-world boss Mortwell (Michael Caine), and now he becomes Simone's protector, knight, and patsy. Hoskins is short, barrel-chested, and balding, with a mouth that can turn into an oval of rage. Tyson, only twenty, is physically astonishing—very tall, with the most beautiful mocha skin and thick, abundant hair. She has the singular, high-strung look of an Asian princess, and she talks like a princess, too, in low, soft, yet authoritative tones. When George, looking for a girl who has disappeared somewhere in Mortwell's domain, enters the Soho night world, Jordan produces a mossy, underwater-grotto look. Everything in this movie works together—the drama has a wonderful fatalistic pull. (June 16, 1986) R. **56, 635**

★ **MY BEAUTIFUL LAUNDRETTE**—(1 hr. 33 min., '85) A juicily entertaining movie written by Hanif Kureishi, a young London playwright born to a Pakistani father and an English mother. He creates a large Pakistani family settled in England and split between love and hate of its new country. The eighteen-year-old hero, Omar (Gordon Warnecke), is pulled back and forth between his father (Roshan Seth), a defeated left-wing journalist, and his uncle (Saeed Jaffrey), a successful entrepreneur. The uncle sets up Omar in business as manager of a failing South London laundromat, and Omar hires Johnny (Daniel Day Lewis), an old friend and now an anti-Pakistani street tough. Soon the two are making a go of it in business and are climbing into bed together. The lovers cross racial and class barriers, but the movie is hardly an advertisement for gay Utopia. The condition of England is tragic: The Pakistanis, giddy from success, may be living up a storm, but the situation of Johnny and his English friends is hopeless. Stephen Frears directs with an appropriately raw visual palette. (Mar. 3, 1986) R. **84, 813**

NO SURRENDER—(1 hr. 40 min., '85) Reviewed in this issue. R. **5**

★ **NOTHING IN COMMON**—(1 hr. 58 min., '86) A good movie with contrasting ebullient and somber moods held together by Tom Hanks's virtuoso performance. Hanks is David Basner, a smart young Chicago advertising executive who turns his work—and everything else in his life—into play. He is on top and will remain on top. Concocting cornball ads isn't the most honorable work in the world, but Basner and his colleagues all have a terrific time doing it. But then David's dad, played by Jackie Gleason, suddenly announces that his wife of 34 years (Eva Marie Saint) has walked out on him, and Hanks can't take it in. Embarrassed by his parents' problems, he wants to get away from them, and we can see why. The Gleason character is a sarcastic son of a bitch who never stops chewing on the butt end of his disappointment. And his mother is scared and pleasureless. Yet the singular strength of *Nothing in Common* is that at first, like David, we're a little bored by his parents, but then we become convinced, again like David, how important it is to figure out who his mother and father are and what his relationship to each of them is. This funny and touching movie is about the necessity—and reward—of family obligation: a comic ode to maturity. Written by Rick Podell and Michael Preminger. Dir. Garry Marshall. With Sela Ward and Bess Armstrong. (July 28, 1986) PG-13. **20, 30, 60, 85, 513, 515, 532, 612, 613, 641, 702, 754, 815, 905, 963**

ONE CRAZY SUMMER—(1 hr. 33 min., '86) In this comedy, a young man journeys to Nantucket Island to research the love story he is required to write and illustrate for acceptance to the Rhode Island School of Design. With John Cusack, Demi Moore, Curtis Armstrong, and Bobcat Goldthwait. Written and directed by Savage Steve Holland. PG. **37, 53, 68, 106, 201, 204, 206, 220, 300, 312, 320, 504, 520, 527, 536, 612, 613, 624, 631, 632, 708, 723, 725, 758, 936, 940, 958**

MOVIES

OUT OF BOUNDS—(1 hr. 32 min., '86) A farm boy from Iowa, arriving in Los Angeles, unknowingly picks up a piece of luggage filled with $1-million worth of heroin: a thriller. With Anthony Michael Hall, Jenny Wright, Jeff Kober, and Glynn Turman. Written by Tony Kayden. Dir. Richard Tuggle. R. **20, 30, 53, 68, 102, 106, 113, 201, 204, 214, 218, 220, 300, 309, 313, 320, 400, 509, 518, 520, 534, 607, 707, 710, 724, 725, 752, 756, 932, 939, 954, 956, 971**

★ **RAN**—(2 hr. 40 min., '85) In Japanese, English subtitles. Akira Kurosawa's grimly magnificent summing up—a bit stiff, to be sure, but great and moving in its way. "Men prefer sorrow over joy!" someone wails near the end, and this is surely Kurosawa's view as well. In this adaptation of *King Lear,* Lord Hidetora (Tatsuya Nakadai), who has spent 50 years pacifying the rival clans of his domain, cedes power to his oldest son, demanding that the two others support their brother. Immediately, the older brothers humiliate their father and betray each other, and the harsh but stable peace collapses into war. The carnage is awful, and at the climax, Lord Hidetora descends from the burning tower, a broken man. As always with Kurosawa, we're amazed by the heroic style, yet the formality feels cold and distant. Only Mieko Harada, as the eldest son's vengeful wife, escapes the director's glacial severity. It's an old man's film, but it still leaves you shaken. (Jan. 6, 1986) R. **11**

★ **A ROOM WITH A VIEW**—(1 hr. 50 min., '86) The filmmaking team of James Ivory (director), Ismail Merchant (producer), and Ruth Prawer Jhabvala (screenwriter) has finally broken through. Their adaptation of E. M. Forster's early (1908) novel is funny, vivid, physically active, and gloriously beautiful. The filmmakers have kept Forster's ardent tone as well as his satirical wit. The heroine, Lucy Honeychurch (Helena Bonham Carter), is an upper-middle-class girl stifled by her upbringing. In Florence, confronted by sudden death and physical passion, she begins to wake up. Cranky and self-deluding, she's not a great heroine, but her unfinished character becomes a battleground on which the forces of social convention and paganism engage in desperate, almost violent struggle. Working with the cinematographer Tony Pierce-Roberts, Ivory produces the most handsome and exciting scenes of his career. The use of slightly overripe Puccini music completes the mood of sensuous expansion. Featuring Maggie Smith as the prurient chaperone Charlotte. With Julian Sands, Denholm Elliott, and Daniel Day Lewis. (Mar. 17, 1986) **51, 510, 530, 640, 718, 808, 917, 937, 962**

RUNNING SCARED—(1 hr. 47 min., '86) Gregory Hines and Billy Crystal star as two young undercover Chicago cops who have 30 days to go before an early retirement in Florida—if they can stay alive. With Darlanne Fluegel, Steven Bauer, Joe Pantoliano, and Dan Hedaya. Screenplay by Gary Devore and Jimmy Huston. Dir. Peter Hyams. R. **32, 85, 108, 110, 113, 201, 205, 211, 216, 301, 303, 307, 323, 505, 510, 520, 521, 529, 530, 534, 604, 607, 609, 618, 709, 710, 722, 725, 756, 816, 905, 918, 963**

RUTHLESS PEOPLE—(1 hr. 32 min., '86) Kidnapped, Bette Midler enters in a burlap bag, kicking her kidnapper's genitals (her aim is uncanny). When the bag comes off, she's a comic fright. Chained to a bed, she has nothing to do but exercise, so she slims down and becomes a sweet, helpful person. Midler is so elemental that at times she makes the audience gasp. At other times, there's a delicacy to her line readings, a teasing lilt and tenderness, that the most legendary stars of the past might have envied. She's the best thing in this coarse, roaring comedy, the work of those juvenile jokers, Jim Abrahams, David Zucker, and Jerry Zucker. Though some of the picture is funny, it suffers from rigidity and noise. The chief ruthless person, Sam Stone (Danny DeVito), the spandex-miniskirt king, wants to kill his wife, and, delighted when she's snatched, he waits for the kidnappers to do her away. But the felons, a gentle pair (Judge Reinhold and Helen Slater) who have a grudge against Sam, are completely inept. After a while, the rancid behavior and the collegiate sex jokes begin to pall. *Ruthless People* is profane but essentially square, and the directors don't have the formal control that can make farce a thing of beauty. Screenplay by Dale Launer. (July 14, 1986) R. **5, 22, 34, 61, 85, 113, 200, 202, 206, 218, 300, 304, 309, 312, 316, 404, 505, 511, 513, 518, 519, 531, 534, 602, 607, 609, 612, 613, 618, 700, 706, 712, 713, 714, 722, 754, 760, 801, 818, 819, 820, 905, 917, 919, 952, 963, 968, 974**

SHE'S GOTTA HAVE IT—(1 hr. 24 min., '86) The romantic comedy of a young Brooklyn woman who has three very different men as lovers. With Tracy Camila Johns, Tommy Redmond Hicks, John Canada Terrell, and Spike Lee. Written and directed by Lee. R. **82**

SINCERELY CHARLOTTE—(1 hr. 36 min., '84) In French, Eng. subtitles. Reviewed in this issue. **84**

STAND BY ME—(1 hr. 27 min., '86) The coming-of-age adventure of four small-town boys in the early 1960s. With Wil Wheaton, River Phoenix, Corey Feldman, Jerry O'Connell, and Kiefer Sutherland. Screenplay by Raynold Gideon and Bruce A. Evans, based on Stephen King's short novel *The Body*. Dir. Rob Reiner. R. **54, 702**

3 MEN AND A CRADLE—(1 hr. 40 min., '85) In French, Eng. subtitles. You can probably figure out most of the plot from the title: three girl-chasers sharing a Paris apartment . . . an adorable baby girl deposited at the front door . . . peepee on the couch . . . lullabies at night . . . mama returns . . . misery. The director, Coline Serreau, knows how to give the women in the audience a belly laugh of revenge. Juggling their work schedules, the three men just barely manage to untangle the mysteries of feeding, diapers, and teething. And Serreau is good on such things as the men's unwillingness to let anyone see how much they love the baby, and on the mutual antagonism between parents and childless couples. But the picture is a commercial French farce, and the theatrical efficiency of the plot leaves you a little disgusted by the end. With Roland Giraud, André Dussolier, and Michel Boujenah. (May 19, 1986) PG-13. **63**

TOP GUN—(1 hr. 49 min., '86) This tumescent hymn to the sexiness of flying is a bit of a put-on. Producers Don Simpson and Jerry Bruckheimer seem to favor a beefcake approach to heroism, and the director, ex-adman Tony Scott, fetishizes everything. On the one hand, the pilots are milked for their rock star–biker boy potential; the movie is filled with sexual imagery and innuendos. Kelly McGillis, her blonde hair long and full, shows up as an astrophysicist who engages ace pilot Tom Cruise in solemn banter about thrust ratios. On the other hand, the plot is purposely square and regressive. Cruise, like Tyrone Power, is a good-looking hotshot who takes too many chances—only the death of his best friend (Anthony Edwards) improves his character. The pilots, the Navy's best, have been sent to a special training school where they compete for a dog-fighting trophy. But at the end the boys go up against Soviet MIGs, and *Top Gun* becomes a gleaming techno-dream, with spectacular aerial footage, of clean-limbed young studs blasting evil out of the air. (May 19, 1986) PG. **36, 52, 311, 534, 537, 607, 807, 812, 820, 939, 964**

★ **VAGABOND**—(1 hr. 45 min., '85) In French, Eng. subtitles. Agnès Varda's bleakly beautiful and very stern movie about a young female drifter, Mona (Sandrine Bonnaire). Surly, ungrateful, pleasureless, Mona wanders around the south of France in the winter and finally freezes to death, in a ditch, all alone. Although her fate is horrifying, it cannot be called gratuitous or unexpected. Varda makes her a study in the perversity of freedom. Mona is free to make all the wrong choices. And precisely because she barely wants to live, she provokes the many people who encounter her. An entire provincial society—farmers, immigrant workers, thugs, college professors—reveals itself in its amazed recoil from her. Varda works in an anecdotal and severe way, but the encounters form a pattern, and the mournfulness is beautifully sustained, like a fine piece of chamber music. Young Sandrine Bonnaire has the right impervious quality for Mona; she never distances herself from this weird, hostile girl, and she pulls off a death scene that is physically convincing and terrifying. Her Mona is a rare, unforgettable impersonation. With Macha Méril. (May 26, 1986) **4**

VAMP—(1 hr. 33 min., '86) Three young men hoping to join a college fraternity try to hire a stripper but end up instead with a deadly female vampire. With Grace Jones, Chris Makepeace, Sandy Baron, Robert Rusler, Dedee Pfeiffer, and Gedde Watanabe. Dir. Richard Wenk. R. **3, 11, 33, 108, 211, 214, 308, 323, 534, 902, 911, 913**

REVIVALS

BREATHLESS (1959)—(1 hr. 29 min.) In French, Eng. subtitles. Jean-Luc Godard's astonishing first feature, with Jean-Paul Belmondo as the amoral hoodlum/stud and the late Jean Seberg as his faithless American girlfriend. Godard transformed American B-movie clichés into poetic lyricism, and American and French movies resounded with the shock of his innovations throughout the sixties. **2**

CLOSELY WATCHED TRAINS—(1 hr. 29 min., '66) In Czech, Eng. subtitles. One of the finest flowers of the short-lived renaissance in Czech filmmaking, this gentle comedy is about the life, and death, of a timid railway guard during World War II. Written and directed by Jiri Menzel, from a novel by Bohumil Hrabal. **1**

COUP DE GRACE—(1 hr. 35m., '76) In German and French, Eng. subtitles. Largely a story of failure—of unrequited love and unsuccessful war and the execution of one friend by another in post-revolutionary Russia. One of Volker Schlöndorff's best and least manipulative works. With Margarethe von Trotta. **2**

DIVA—(2 hr. 3 min., '82) In French, Eng. subtitles. A Parisian postman (Frederic Andrei), in love with an American opera singer (Wilhelmenia Wiggins Fernandez), makes an illegal tape of one of her concerts. He accidentally picks up another tape (which incriminates a Paris cop) and people keep trying to kill him in order to take both tapes away. This funny and original movie, directed by Jean-Jacques Beineix, is a mad combination of ritzy magazine graphics and intentionally cheap junk-movie melodrama. **86**

ENTRE NOUS—(1 hr. 50 min., '84) In French, Eng. subtitles. Diane Kurys's superb movie about two women (Isabelle Huppert and Miou-Miou) who make unsuitable marriages during World War II and then, meeting in 1952, become such close friends that the marriages dissolve. When the two women get together, they dote on intimacy, secrets, clothes, and taste, and soon begin to shut their husbands out. Cruelty (largely unconscious) is part of the movie's moral toughness. Guy Marchand gives a full-scale tragic performance as the husband who sees his wife drifting away. **86**

THE GRAPES OF WRATH—(2 hr. 9 min., '40) Director John Ford's stirring adaptation of Steinbeck's novel of social injustice, the epic story of an enduring, Depression-era Okie family. Documentary-style cinematography by Gregg Toland. With Henry Fonda, Jane Darwell, John Carradine, and Charley Grapewin. **2**

THE MIRACLE OF MORGAN'S CREEK—(1 hr. 39 min., '44) Preston Sturges wrote and directed this mad, ribald farce about a popular small-town girl who disgraces herself with a soldier whose name she can't remember, gets pregnant, and is redeemed by dumb luck and the American love of publicity. Betty Hutton is the girl with something extra, Eddie Bracken gives a poignant but spunky performance as the schlep who loves her, and William Demarest, as Hutton's perpetually irascible father, falls down oftener and more violently than Chevy Chase. An audacious movie for its time, and still a very funny one. **83**

NORTH BY NORTHWEST—(2 hr. 16 min., '59) Hitchcock at the peak of his powers. A big, long, and colorful—but never for a moment dull or humorless—suspense story starring Cary Grant as a New York adman mistaken for a spy and sought for murder, Eva Marie Saint as a blonde seductress up to no good, and James Mason as the suave and heartless bad guy. The great crop-dusting scene alone is worth the price of admission. **8**

ORPHEUS—(1 hr. 26 min., '49) In French, Eng. subtitles. Jean Cocteau's absorbing, cinematically fascinating retelling of the Orpheus myth in modern Paris With Jean Marais and Maria Casarès. **8**

LA RONDE—(1 hr. 37 min., '50) In French, Eng. subtitles. The premier director of romantic regret, Ma Ophuls, conducted this *valse triste,* an adaptation of Arthur Schnitzler's play of the folly and blind chance o love. Each actor loves someone else who loves someone else who . . . you get the idea. The cream of th French actors of the time make up the cast—Simon Simon, Danielle Darrieux, Simone Signoret, Gérar Philipe, Fernand Gravet, and Jean-Louis Barrault in a amusing send-up of his super-sensitive persona, murmuring soulfully, "The moon . . . the stars . . . take o your dress." **1**

SUDDENLY, LAST SUMMER—(1 hr. 54 min., '59) Gor Vidal's orchidaceous rewrite of a Tennessee William play that was already a bit florid. It's about homosexuality, cannibalism, and frontal lobotomy. Montgomery Clift is wooden as a psychoanalyst, but Elizabet Taylor is so beautiful, it doesn't matter that she isn' very good. Katharine Hepburn is the tremulous villain. Dir. Joseph L. Mankiewicz. **8**

YOJIMBO—(1 hr. 50 min., '61) In Japanese, Eng. subt tles. Top entertainment on many levels, set in a mountain village in nineteenth-century Japan and packe with drama, humor, and satire of the stupidities an evils of war. The direction and acting are magnificen With the marvelous Toshiro Mifune. Dir. Akira Ku osawa. **1**

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BROADWAY

Previews and Openings

Wednesday, August 6

ME AND MY GIRL—Robert Lindsay, Maryann Plunkett, and George S. Irving star in the revival of a 1937 musical, with book and lyrics by L. Arthur Rose and Douglas Furber, music by Noel Gay, choreography by Gillian Gregory; directed by Mike Ockrent. It's about an aristocratic girl who attempts to convert a vulgar street boy into a nobleman. Featured in the cast are Jane Summerhays, Jane Connell, Nick Ullett, Tim Jerome, Thomas Toner, Leo Leyden, Justine Johnston, Elizabeth Larner, and Eric Huton. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3, $35–$45; Wed. at 2, $30–$40. Previewing now prior to an 8/10 opening. **Marriott Marquis Theater,** 46th Street and Broadway (382-0100). All major credit cards.

RAGS—The Metropolitan Opera soprano Teresa Stratas stars in a musical with book by Joseph (*Fiddler on the Roof*) Stein, set in 1910 about a young woman who comes to America in search of safety for herself and her young son. Music is by Charles Strouse, and lyrics by Stephen Schwartz. Directed by Gene Sacks. Musical stager is Ron Field. Featured in the cast are Larry Kert, Dick Latessa, Lonny Price, Mordecai Lawner, Terrence Mann, Marcia Lewis, Josh Blake, and Judy Kuhn. Tues. thru Sat. at 8, Sat. at 2, Sun. at 3; $32.50 to $45; Wed. at 2, $30 to $40. Previewing now prior to a possible 8/17 opening. **Mark Hellinger Theatre,** 51st and Broadway (757-7064). 2 hr. 40 min. All major credit cards. **IRLS**

Now Playing

RSENIC AND OLD LACE—Jean Stapleton, Tony Roberts, Polly Holliday, William Hickey, and Abe Vigoda star in a revival of the 1941 comedy hit by Joseph Kesselring; directed by Brian Murray. It's about two altruistic elderly ladies, and a cooperative nephew. They wish everybody to be happy, and if people are *not* happy, then they had better be, because the ladies will see to it that they do not suffer any more. Tues.–Thurs. at 8; $19.50–$29.50; Fri. & Sat. at 8, Sat. at 2, Sun. at 3, $22–$32; Wed. at 2, $17–$27. **46th Street Theatre,** 226 West 46th Street (221-1211). 2 hr. 20 min. All major credit cards. **IRLS**

IG RIVER—Musical based on Mark Twain's *The Adventures of Huckleberry Finn,* with book by William Hauptman, music and lyrics by Roger Miller; directed by Des McAnuff. Featured in the cast are Susan Browning, Franz Jones, Clint Allen, Andi Henig, Jennifer Leigh Warren, Michael McCarty, George Merritt, Martin Moran, and Aramis Estevez. There are enjoyable performances from all, masterly sets, and rhythmic direction. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $36 to $45; Wed. at 2 p.m., $32 to $40. **Eugene O'Neill,** 230 W. 49th St. (246-0220). 2 hr. 35 min. Major credit cards. ●

LA CAGE AUX FOLLES—Walter Charles and Steeve Arlen are the stars of a musical comedy set in the South of France, based on the French stage comedy by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. The show is a blend of drag-queen spectacle and domestic tenderness, and is altogether a quietly moving love story, with glorious sets and costumes. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $37.50 to $47.50; Wed. at 2 p.m., $32.50 to $42.50; some of the balcony seats are $10 at each performance (if you get there early enough). **Palace,** Broadway & 47th Street (757-2626). 2 hr. 40 min. All major credit cards. ● ● **IRLS**

CATS—The London musical plays here with a cast of 23 talented American "cats," and is based on T. S. Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. Splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction; there's almost too much dazzlement. Mon. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., $30 to $45; Wed. at 2 p.m., $25 to $40. **Winter Garden Theatre,** Broadway and 50th Street (239-6200). 2 hr. 45 min. All major credit cards ● ● **IRLS**

A CHORUS LINE—Every generation needs its own backstage legend, and here's a worthy descendant of the early great film classics. Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m.; $30 to $45. Practically none of the original cast remains, but the replacements are entirely satisfactory. **Shubert Theatre,** 225 West 44th Street (239-6200). 2 hr. 10 min. All major credit cards. ● ●

CUBA AND HIS TEDDY BEAR—The Joseph Papp presentation, sold out for its entire run downtown, has now come to Broadway (for 55 performances only). It's Reinaldo Povod's play about the relationship between a father (Robert De Niro) who is a drug dealer and his seventeen-year-old son (Ralph Macchio); co-starring Burt Young; directed by Bill Hart. Wed. thru Sat. at 8 p.m., Sun. at 3 p.m., Sat. at 2 p.m., $10 to $37.50; thru 9/21. **Longacre Theatre,** 220 West 48th Street (239-6200). All major credit cards.

42ND STREET—Dolores Gray, Barry Nelson, Cathy Wydner, Jim Walton, and Marie Lillo are the present stars in a musical based on the novel by Bradford Ropes which was made into the 1933 film. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; the book is by Michael Stewart and Mark Bramble; the music and lyrics are by Harry Warren and Al Dubin. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; $27.50 to $45; Wed. at 2 p.m.; $20 to $35. **Majestic Theatre,** 247 West 44th Street (239-6200). 2 hr. 15 min. All major credit cards. ● ●

HONKY TONK NIGHTS—A new musical with book by Ralph Allen and David Campbell, music by Michael Valenti, and an all-black cast who portray performers from Sampson's Music Hall in Hell's Kitchen in 1912 to the Promised Land Saloon in Harlem ten years later; directed by Ernest Flatt. Featured in the cast are Teresa Burrell, Ira Hawkins, Joe Morton, Danny Strayhorn, Reginald VelJohnson, Michael Cain, Keith Rozie, Robin Kersey, Yolanda Graves, Lacy Darryl Phillips, and Susan Beaubian. Tues. thru Sat. at 8 p.m., Wed. & Sat. at 2, Sun. at 3; seats at all times, $30. **Biltmore Theatre**, 261 W. 47th St. (582-5340). 2 hr. All major credit cards.

THE HOUSE OF BLUE LEAVES—A perky revival of John Guare's 1971 spooky and hilarious comedy, directed by Jerry Zaks. Starring are Jack Wallace, Swoosie Kurtz, and Christine Baranski, and featured in the cast are Danny Aiello, Patricia Clarkson, Ann Talman, Ben Stiller, and Jane Cecil. Tues. thru Sat. at 8 p.m., Wed., Sat., and Sun. at 2 p.m.; $15 to $30. **Vivian Beaumont Theatre** at Lincoln Center, 150 West 65th Street (239-6200). All major credit cards. **IRLS**

I'M NOT RAPPAPORT—Judd Hirsch and Cleavon Little star in Herb (*A Thousand Clowns*) Gardner's comedy, set in and around Central Park, focusing on the life-affirming relationship between two youthful old-timers; directed by Dan Sullivan. Featured in the cast are Mercedes Ruehl, Gregg Almquist, Richard Council, Daniel Ziskie, Nancy Travis, and Josh Pais. Wed. thru Fri. at 8 p.m., $30 to $35, Sat. at 8 p.m., $32.50 to $37.50, Wed. and Sat. at 2 p.m., Sun. at 3 p.m., $27.50 to $32.50., Thurs. at 2 p.m., $17.50 to $25. **Booth Theatre,** 222 West 45th Street (239-6200). 2 hr. 15 min. All major credit cards. **IRLS**

MUMMENSCHANZ—A concoction of magic and mime has come uptown from its successful run at an Off Broadway theater. Andres Bossard, Floriana Frassetto, and Bernie Schurch created this pantomime show and peopled it with an entire company of geometric and abstract shapes. Tues. thru Thurs. at 8 p.m., $22.50 to $32.50; Fri. and Sat. at 8 p.m. $25 to $35; Wed., Sat., at 2 p.m., Sun. at 3 p.m. $20 and $30. **Helen Hayes Theatre,** 240 West 44th Street (944-9450). All major credit cards.

THE MYSTERY OF EDWIN DROOD—Rupert Holmes's musical (suggested by Charles Dickens's unfinished novel) lets the audience complete what Dickens was unable to do; directed by Wilford Leach. With Donna Murphy, Loretta Swit, George Rose, Patti Cohenour, and Howard McGillin. The indoor version proves as frisky as the Central Park original, and the Victorian music-hall atmosphere is even more persuasive in a red-plush setting. Mon. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m. All performances except for those on Wed. at 2 p.m. ($25 and $35) are $35 and $45. $10 tickets for the last row of the balcony are on sale the day of the performance. Get there early. **Imperial Theatre,** 249 West 45th Street (239-6200). 2 hr. 15 min. All major credit cards. **IRLS**

OH! CALCUTTA!—Long-running erotic revue, devised by Kenneth Tynan. Among the authors and composers who have contributed material are Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenburg, Leonore Kandel, Sam Shepard, and Sherman Yellen; choreography by Margo Sappington; directed by Jacques Levy. Featured in the cast are Deborah Robertson, Michael Clarke, Jodi Johnson, Charles Klausmeyer, David Heisey, Cheryl Hartley, and Vivian Paxton. Mon. thru Fri. at 8 p.m., Sat. at 7 and 9:30 p.m., Wed. at 2 p.m., Sun. at 3 and 7 p.m.; $35 to $45. **Edison Theatre,** 240 West 47th Street (302-2302). 2 hr. All major credit cards. ● ● **IRLS**

THE SEARCH FOR SIGNS OF INTELLIGENT LIFE IN THE UNIVERSE—Lily Tomlin appears to her best advantage in a solo-theater piece written and directed by Jane Wagner. Lily is certainly a gifted comedienne, and in her writer she has one who fits her range and requirements to a T. Mon. thru Tues. at 8 p.m., Fri. at 7 p.m., Sat. at 2 p.m., $17.50 to $35. Wed. at 2 p.m., $12.50 to $30; Sat. at 8 p.m., $20 to $37.50. **Plymouth Theatre,** 236 West 45th Street (239-6200). All major credit cards. 2 hr. 30 min. **IRLS**

SOCIAL SECURITY—Marlo Thomas and Ron Silver star in Andrew Bergman's comedy, directed by Mike Nichols. Set in New York City, the play takes on art, money, sex, and motherhood. Featured in the cast are Joanna Gleason, Kenneth Welsh, Olympia Dukakis, Stefan Schnabel. Tues.–Sat. at 8, Sat. at 2, Sun. at 3, $27.50–$37.50; Wed. at 2, $22.50 to $32.50. **Ethel Barrymore Theatre,** 243 West 47th Street (239-6200). 1 hr. 45 min. All major credit cards. **IRLS**

SONG & DANCE—Bernadette Peters stars and shines as a young English girl on her own in America; music by Andrew Lloyd Webber, lyrics by Don Black; directed by Richard Maltby Jr.; choreographed by Peter Martins. Peters is a one-woman show for the first act; then come the dancers! They are: Victor Barbee, Buddy Balough, Gregg Burge, Denise Faye, Gregory Mitchell, Scott Wise, Cynthia Onrubia, Charlotte d'Amboise, and Mary Ellen Stuart. Mon. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., $35 to $45; Wed. at 2 p.m., $27.50 to $37.50. **Royale Theatre,** 242 West 45th Street (239-6200). 2 hr. 30 min. All major credit cards. **IRLS**

SWEET CHARITY—Debbie Allen stars in a revival of the musical with book by Neil Simon and music and lyrics by Cy Coleman and Dorothy Fields; directed and choreographed by Bob Fosse. Featured in the cast are Michael Rupert, Bebe Neuwirth, Allison Williams, Mark Jacoby, Irving Allen Lee, Lee Wilkof, and Celia Tackaberry. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $30 thru $45; Wed. at 2 p.m., $25 thru $40. **Minskoff Theatre,** corner of 45th Street and Broadway (944-9300). 2 hr. 10 min. **IRLS**

OFF BROADWAY

THE FANTASTICKS—A musical fable in its 27th year which has spawned in its time plenty of talent. An announcement of "last weeks" led to so much protest, that it was rescheduled to last for another 27 years (or so). Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7:30 p.m.; $22 to $26. **Sullivan Street Theater,** 181 Sullivan Street (674-3838).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult film classic, this weird and funny musical, now in its fourth year, is set in a downtown flower shop run by a botanical genius with a flair for experimentation. The appropriate music is by Alan Menken; the book and lyrics are by Howard Ashman. A man-eating plant stars, enacted kinetically by Lynn Hippen and vocally by Ron Taylor. Featured in the cast are Marsha Skaggs, Andrew Hill Newman, Fyvush Finkel, Ken Land, and Suzanne Douglas, Louise Robinson, and Tena Wilson. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 2 and 5 p.m., $27.50 to $35. **Orpheum,** 126 Second Avenue (477-2477). ● ●

MAMA I WANT TO SING—A wonderfully rewarding gospel musical, by Vy Higginsen (who narrates) and Kenneth Wydro, about a young girl in the church choir who dreams of becoming a pop singer. Thurs. and Fri. at 8 p.m., Sat. at 2, 5 and 8 p.m., Sun. at 3 p.m.; $10 to $19.95. **Heckscher Theatre,** Fifth Avenue at 104th Street (534-2804). ● ●

NATIONAL LAMPOON'S CLASS OF '86—Musical comedy entertainment about today's world from the people who brought you *National Lampoon's Animal House, Lemmings,* and *Vacation.* Tues. thru Thurs. at 8 p.m., Fri. and Sat. at 7:30 and 10:30 p.m., Sun. at 5 p.m.; $15 to $24. **Village Gate Theatre,** Bleecker and Thompson Streets (475-5120).

NUNSENSE—Dan Goggin's musical misadventures of five nuns, from the order of the Little Sisters of Hoboken, trying to mount a talent show to raise money for a good cause. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7; $25 to $27.50. **Sheridan Square Playhouse** of the Circle Repertory Theatre, 99 Seventh Avenue South (924-7100).

OLYMPUS ON MY MIND—Lewis J. Stadlen stars in a musical comedy, by Barry Harman and Grant Sturiale, about Jupiter spending a night with a mortal woman. Featured in the cast are Martin Vidnovic and Peggy Hewett. Wed. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $20. **Lamb's Theatre,** 130 West 44th Street (997-1780).

OUT!—Lawrence Kelly's drama, based on the legendary 1919 throwing of the World Series and how it affected America's favorite pastime; directed by Max Charruyer. With Rick Tolliver, Paul Christie, Richard Tabor, Terry Hempleman, Michael Countryman, Arnie Mazer. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 3; $18. **Judith Anderson,** 422 W. 42nd St. Closed.

PENN & TELLER—Talented stand-up artists in an uproarious carnival sideshow-type entertainment, supervised by Art Wolff, do a few cool things. Schedules change weekly; call theatre for particulars before you attend. $20 to $26. **Westside Arts,** 407 West 43rd Street (541-8394).

THE PERFECT PARTY—A. R. Gurney Jr.'s play about a party which turns into a comedy of errors; directed by John Tillinger. Featured in the cast are John Cunningham, Charlotte Moore, and Debra Mooney. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $20 to $25. **Astor Place Theatre,** 434 Lafayette St. (254-4370).

A RAISIN IN THE SUN—A revival of Lorraine Hansberry's 1959 awards-winning play which confronts the American Dream through a family's struggle to survive in the Southside Chicago of the early 1950s; directed by Harold Scott. Featured in the cast are Olivia Cole, Vondie Curtis-Hall, James Pickins, Starletta DuPois, and John Fiedler. Tues. thru Sat. at 8 p.m., Wed., Sat., and Sun. at 2 p.m.; $18 to $27. **Roundabout,** 100 East 17th Street (420-1883).

SILLS & COMPANY—An evening of improvisational theater games, led by Paul Sills. No script exists and games are improvised differently for each performance. Featured in the cast are Severn Darden, Maggie Roswell, Paul Dooley, Bruce Jarchow, Garry Goodrow, Mina Kolb, and Gerrit Graham. Tues. thru Thurs. at 8 p.m., Fri. at 8:30 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $20. **Actors Playhouse,** 100 Seventh Avenue South (691-6226).

TODAY I AM A FOUNTAIN PEN—Israel Horovitz's compassionate comedy about the Yanover family of Sault Ste. Marie in the early years of World War II; directed by Stephen Zuckerman. Play is first in a trilogy based on material from Morley Torgov's book, *A Good Place to Come From.* Featured in the cast: Danny Gerard, Stan Lachow, Sol Frieder, Dana Keeler, Marcia Jean Kurtz, Barbara Garrick, Sam Schacht, and Grant Shaud. Tues. thru Fri. at 8:15 p.m., Sat. at 8:15 p.m., Wed. and Sat. at 2:30 p.m., Sun. at 3 p.m.; $23 to $27.50. **Theater 890,** 890 Broadway (239-6200).

VAMPIRE LESBIANS OF SODOM—Charles Busch's delightfully funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma,* both directed by Kenneth Elliott. Stars are the author and Becky London. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $20 to $22.50. **Provincetown Theatre,** 133 Macdougal Street (477-5048).●

THEATER COMPANIES

ALL THE WORLD ON STAGE—Joseph Papp presents the New York Shakespeare Festival's *Festival Latino*: 8/6 thru 10, *La Verdadera Historeia de Pedro Navaja,* a musical from Puerto Rico's Teatro del 60, with a special appearance by Chucho Avellanet. 8/13 thru 17, *Jazzmines*: Argentina's choreographer/dancer Ana Maria Steckelman is on stage with a 12-member company presenting a tangoballet, with music conducted by Osvaldo Requena. FREE, and one ticket per person is issued beginning at 6:15 p.m. the day of the performance. Tues. thru Sun. at 8 p.m. **Delacorte Theatre,** Central Park (861-7277). Enter at Central Park West and 81st from the West Side; at Fifth Avenue and 79th Street from the East Side. Get there early. For English versions of *Romeo and Juliet* and *As You Like It,* call 598—7193. The Festival performs throughout the five boroughs in various parks, FREE, thru 8/31.

APPLE CORPS THEATRE COMPANY—Seventh Annual Mystery Festival (Part II): Agatha Christie's *Rule of Three,* consisting of *The Patient, The Rats,* and *Afternoon at the Seaside;* directed by John Raymond. Featured in the cast are Keith Williams, Lois Raebeck, Allan Stevens, Judith Scarpone, Earle Edgerton, Sean O'Sullivan, Rica Martens, Richard Voigts, and Janet Kingsley. Fri. and Sat. at 8 p.m. Sat. and Sun. at 3 p.m.; $12 to $15; thru 8/17. **Apple Corps Theatre,** 336 West 20th Street (929-2955).

CHICAGO CITY LIMITS—*Current Jam,* improvisational revue, plus audience participation. Wed. & Thurs. at 8:30, Fri. & Sat. at 8 and 10:30 p.m.; $10 to $12.50. **Theater,** 351 East 74th Street (772-8707).

FIRST AMENDMENT IMPROVISATIONAL THEATRE—A musical comedy revue made up entirely from audience suggestions to the talented group, followed by lively skits. Fri. and Sat. at 8:30 and 10:30 p.m.; $10 to $12.50. **First Amendment Theatre,** 2 Bond Street (473-1472).

FOURTH WALL—Revues and improvisational skits, plus material suggested by the audience. *From Left Field,* by Joan Harvey, with music by John Amato. Fri. and Sat. at 8 p.m. Also, *It Only Hurts When I Vote,* Thurs. and Sun. at 7:30 p.m.; $7. **Fourth Wall Theatre,** 79 East 4th Street (254-5060).

MEAT AND POTATOES COMPANY—William Fairchild's mystery-thriller, *The Sound of Murder,* tells of a nasty, rotten, rich, eccentric author of children's books *(he hates children)* whose ill-natured egotism eventually drives his wife into the arms of a lover. Featured in the cast are Vernon Morris, Carol Bradley, and Cliff Weissman. Wed. thru Sat. at 8 p.m., Sun. at 3 p.m.; $8; thru 8/24. **Alvina Krause Theatre,** 306 West 38th Street (564-3293).

REPERTORIO ESPAGNOL—Ricardo Talesnik's *La Fiaca,* an Argentine comedy; *Luisa Fernanda: A 20th-Century Spanish Zarzuela,* with music by Federico Morena Torroba; *Habana, Antologia Musical,* classical and popular Cuban zarzuelas; directed by Rene Buch; *Cafè con Leche,* Gloria Gonzales's play about the Americanization of a Cuban family living in New York; thru Sept. $12 for plays and $16 to $18 for musicals. Call theater for specific dates. **Gramercy Arts Theatre,** 138 East 27th Street (889-2850).

ROYAL COURT REPERTORY—Roma Greth's *Upon One Mean and Wicked Night,* directed by Robert Winston. An American couple searching for their roots lease a house in the English countryside. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m. **Royal Court Repertory Theatre,** 301 West 55th Street (997-9582),

THEATER IN ACTION—Molière's *Tartuffe,* Jack London's *Martin Eden,* Gogol's *Marriage,* and Michael McGuire's *God's Birthday in the Year of Our Lord 1945,* in repertory thru July. Thurs.–Sat. at 8. Call for specifics. **Theater,** 46 Walker St. (431-1317).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

THE DOCTOR IN SPITE OF HIMSELF—(*Le Mêdecin Malgré Lui*) by Molière; directed by James Manos. Fri. & Sat. at 8, Sun. at 3 & 7:30; $9; 8/1–10/5. **Westside Repertory,** 252 West 81st Street (874-7290).

HAIR—A revival of the American tribal-love rock musical, with book and lyrics by Gerome Ragni and James Rado, music by Galt MacDermot. 8/6 to 9 at 8 p.m., 8/10 at 3 p.m.; $5. **Queens College Theatre,** Long Island Expressway and Kissena Blvd., Flushing (free parking) (718-793-8080).

THE LORD'S WILL—Oscar Grant's play, based on true-life experiences, tells of one woman's courage in dealing with her own battle with alcoholism; directed by the author. Featured in the cast are BeGeena Ashley, Charnele Dozier Brown, Evans Johnson, Albert Michael Goudy, and Farron A. Leavy. Sun.–Wed. at 7:30; thru 8/20; $10. **18th Street Playhouse,** 145 West 18th Street (718-699-0178).

ONCE IN A LIFETIME—Jack Edmonds's romantic love triangle, which takes place in a medical setting; directed by Bill Ciaccio. 8/5–7 at 8; $3. **Robert Wagner Theatre,** 220 E. 76th St. (367-9102).

RABBIT STEW—Ann Harson's comedy about an irascible reprobate who turns his family and friends into nervous wrecks after he dies and gets three wishes to change his life-style. Wed. thru Sat. at 8 p.m.; $5; 8/6–23. **Italian-American Repertory Company.** at Our Lady of Pompeii, Bleecker and Carmine Streets (989-8303).

THE TAMING OF THE SHREW—The Watery Star Theatre presents one of Shakespeare's liveliest and funniest comedies, with Charles Shaw Robinson as Petruchio, Jean Hackett as Kate, and Clement Fowler, Ralph Farnsworth, and Brendan Conway in other featured roles; directed by Philip R. Bratnober; plus a live orchestra. Thru 8/24 and 9/3 thru 9/7; Wed. thru Sun. at 8 p.m.; FREE; first come, first served. **Rotunda Pavilion,** Riverside Park, 79th Street Marina at the Hudson River (316-9416).

UNNATURAL ACTS—Roger Karshner's one-act comedies examining death, table manners, and getting a job. Thurs. and Fri. at 9:30 p.m., Sun. at 5 p.m., Mon. at 7 p.m.; thru 8/15; $6.50. **13th Street Theatre,** 50 West 13th Street (877-7846).

VARIATIONS—Nomi Rubel's play about a runaway hiding in an Eighth Avenue hotel, protected by a prostitute and an eccentric duo. Featured in the cast are Donna Elliott, Ben Sweetwood, Robert E. Miller, and Gerianne M. Smith. 8/13 thru 15 at 8 p.m., 8/16 at 5:30 and 8:30 p.m., 8/17 at 2:30 p.m.; $8. **New Theatre Arts Company,** 125 West 22nd Street (874-6297).

THE WOMEN HERE ARE NO DIFFERENT—Nancy Beckett's drama concerning seven women in a shelter for battered women who sort out their pain, and in the process, come alive; directed by Jenny O'Hara. Tues. thru Sun. at 7 p.m.; $8; thru 8/31. The play runs in repertory with Israel Horovitz's *Line.* Phone theater for specifics. **13th Street Theater,** 50 West 13th Street (675-6677).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday thru Friday from 10:30 a.m. to 4:30 p.m. *New York* Magazine will be happy to advise you.

ART
EXHIBITIONS

GALLERIES

Please check with galleries for summer hours.

SOLOS

Madison Avenue and Vicinity

HENRY MOORE—One large bronze sculpture entitled, "Draped Reclining Mother and Baby," thru 8/28. Weintraub, 992 Madison (879-1195).

57th Street Area

JAN GROTH/GERHARD RICHTER—Recent tapestries and drawings by a Norwegian artist/Recent drawings. Thru 8/8. Goodman, 24 W. 57th (977-7160).

ROBIN HILL/HANNAH VILLIGER—Sculpture/Photographs. Thru 8/27. Zabriskie, 724 Fifth (418-0800). Mon.–Fri. 10–5:30.

ROBERT ISRAEL—Drawings of costumes and stage sets for "Vienna: Lusthaus," by Martha Clarke, and for the Seattle Opera's production of "The Ring Cycle" by Wagner, thru 8/30. Protetch, 37 W. 57th (838-7436).

ALICE TRUMBULL MASON/JOHN MCLAUGHLIN—Abstract paintings from the '50s and '60s by both, thru 8/31. Washburn, 42 E. 57th (753-0546).

HENRY MOORE—"Model to Monument," including 17 bronzes from 1944–1984, thru 8/6. Kent, 41 E. 57th (980-9696).

HIDETAKA OHNO—Abstract paintings and lithographs, thru 9/15. Urban Art Research, 500 Park (593-3306).

CAROL SMITH—Pastel drawings of animals from Noah's ark, thru 9/12. Felicie, 141 E. 56th (752-7567).

East Village

YUKIMURA S. KONISHI—Oil paintings and collages, thru 8/16. Humphrey, 242 E. 5th (529-0692).

SoHo and TriBeCa

SNAP WYATT—Circus canvases made for Riverview Amusement Park in Chicago in the 1950's, thru 8/30. Kind, 136 Greene (925-1200).

Other

UTH ABRAMS/ROSALYN DREXLER—Paintings from 1940–1985/Paintings from the 60s with images from popular culture. Thru 8/28. Grey Gallery, 33 Washington Place (598-7603).

DAM CVIJANOVIC—A 65-foot long painting entitled, "Twentieth-Century New York City," that is a panoramic street scene of the Lower East Side, thru 10/19. Cathedral of St. John the Divine, Amsterdam at 112th (316-7493).

ABY HOFFMANN—Abstract paintings with figurative elements, thru 9/19. Marymount Manhattan College, 221 E. 71st (517-0400).

LI JACOBI—Linoleum block prints, from 1935–1951, thru 8/17. Ryan, 452 Columbus (799-2304).

ERED LIEB/ANTHONY BOWMAN—Monoprints/Selected sculptural ceramic animal vessels. Thru 8/18. De Bruce Country Inn, R.D. 1, De Bruce, N.Y. (914-439-3900).

WILLIAM T. WILEY—Three large-scale sculptures entitled, "Gong," "Harp," and "Platform," thru 9/13. Hammarskjold Plaza, 866 Second.

GROUP SHOWS

Madison Avenue and Vicinity

ARSENAL—Fifth at 64th, in Central Park (360-3413). "Building Orchard Beach: A 50th-Anniversary Celebration"—photographs and memorabilia; thru 8/12.

DAVIS & LANGDALE—231 E. 60th (838-0333). Paintings, drawings, and sculpture by Allan, Herder, Kulicke, York, other; thru 9/12.

FOURCADE—36 E. 75th (535-3980). "In Honor of John Chamberlain," with works by Chamberlain, de Kooning, Flavin, Johns, Judd, Morley, Stella; thru 9/20.

GRAHAM MODERN—1014 Madison (535-5767). Diptychs, triptychs, and polyptychs, by Anuszkiewicz, Crile, Ferguson, Kriesberg, Santlofer, Thorne, others; thru 8/22.

HOFFELD—1020 Madison (734-5505). Works by Artschwager, de Kooning, Dine, Dove, Graham, Morley, Rothenberg, Samaras, others; thru 8/31.

MARBELLA—28 E. 72nd (288-7809). Paintings by Bierstadt, Bricher, Hallowell, Sloan, Wyant; thru 10/11.

MCCARRON—1014 Madison (772-1181). Early 20th-century prints of New York City by Bishop, Landeck, Lewis, Mielatz, Pennell, Smith, others; thru 9/1.

NATIONAL ACADEMY OF DESIGN—1083 Fifth (369-4880). "Nature Viva: Animals and Birds From Palazzo Pitti"—a collection of 43 animal portraits; thru 9/7.

SOLOMON—959 Madison (737-8200). Paintings and sculpture by Botero, de Kooning, Gorky, Smith, others; thru 8/29.

WENDER—3 E. 80th (734-3460). Works by eight Chinese artists from Shanghai; thru 8/9.

YORK—21 E. 65th (772-9155). "An American Gallery," with paintings by Chase, Francis, Heade, O'Keeffe, Shinn, others; thru 9/20.

57th Street Area

BLUM HELMAN—20 W. 57th (245-2888). Paintings by Clemente, Gompertz, Moskowitz, Sultan, True, others; thru 8/31.

COLOMBIAN CENTER—140 E. 57th (421-8270). An exhibit that surveys the history of Colombian architecture; thru 10/3.

FISCHBACH—24 W. 57th (759-2345). Summer group show, with works by gallery artists; thru 8/29.

FRUMKIN—50 W. 57th (757-6655). "Eccentric Drawings and Works on Paper" by Amat, Azaceta, Beal, Beckmann, Brown, McGarrell, Saul, Wiley, others; thru 8/15.

GOODMAN—41 E. 57th (593-3737). Works by Botero, Calder, Dubuffet, Matisse, Moore, Picasso, others; thru 8/15.

LEVER/MEYERSON—16 W. 57th (977-9444). Works on paper by Dine, Johns, Miro, Stella, others; thru 8/31.

MERRIN—724 Fifth (757-2884). "The Animal Image in Ancient Art," thru 8/29.

ST. ETIENNE—24 W. 57th (245-6734). Watercolors, drawings, and prints by Klimt, Kokoscha, Schiele; thru 9/12.

East Village

BROMM—90 W. Broadway (732-6196). "On the Edge," with works by Bidlo, Bolt, Condo, Graupe-Pillard, Mentor, Pinto, Prol, Wojnarowicz; thru 8/31.

DONAHUE—520 E. 11th (477-3442). Summer invitational, with works by Cyphers, Hamel, Liz*Val, Prol, Vogel; thru 8/17.

SEMAPHORE EAST—157 Ave. B (475-2130). "Out-of-Towners," with works by Brault, Carr, Ettenheim, Mona, Steiner, Torrence; thru 8/31.

SoHo and TriBeCa

BOUCKAERT—100 Hudson (925-6239). Sculpture and paintings by Brown, Holup, Sofer, Zansky; thru 8/31.

CASTELLI—420 W. Broadway (431-5160) and 142 Greene (431-6279). Summer show, with works by Artschwager, Chia, Kosuth, Lichtenstein, Morris, Nauman, Rauschenberg, Rosenquist, Serra, others; thru 9/10.

COOPER—155 Wooster (674-0766). Changing group show of gallery artists, including Andre, Bartlett, Benglis, Borofsky, Grosvenor, Judd, Murray, Winsor, others; thru 8/31.

ESMAN—70 Greene (219-3044). Works by Allen, Colo, DePalma, Hafftka, Heeks, D'Hollosy, Rutledge, Vital, Winters; thru 8/31.

HOFFMAN—429 W. Broadway (966-6676). Summer show, with works by Brady, Buchwald, Deem, Ferrer, Plagens, Sullivan, Wofford, others; thru 9/2.

INGBER—415 W. Broadway (226-2591). Works by gallery artists; thru 8/31.

LITTLEJOHN-SMITH—133 Greene (420-6090). "Dog Days of August," with works by Bates, Davis, Gianakos, Lawson, others; thru 8/18.

NOSEI—100 Prince (431-9253). Works by Connelly, Gall, Rayberry, Rohrbach, Ross, Wizon; thru 8/31.

PIETRASANTA—81 Franklin (219-3128). Sculptures that honor the Statue of Liberty, by Arman, Birillo, Sherrill; thru 8/30.

SCHREIBER/CUTLER—171 Spring (925-1441). Paintings, works on paper, and sculpture by Kisch, Ox, Sinclair, Smith, Sullivan; thru 8/15.

SHAPOLSKY—99 Spring (334-8172). Summer show, with works by Calcagno, Cruz, Falkenstein, Hultberg, others; thru 9/6.

THREE CONTINENTS—131 Spring (484-2535). Works by Christoforou, Lindstrom, Segui, others; thru 8/31.

WARD-NASSE—178 Prince (925-6951). Paintings by Buckner, Graber, Hedderson, Mason; thru 8/7.

Other

CITY—2 Columbus Circle (974-1150). "Beijing/New York"—paintings by young Chinese artists; thru 8/30.

CORK—Avery Fisher Hall, Lincoln Center. Works by Lara, Mateo, Monter, Paz; thru 8/12.

F.I.T.—Seventh at 27th (760-7760). "Ladies' Mile: The Architecture of Commerce," thru 8/9.

INTERNATIONAL 52—150 E. 52nd (581-3644). Works by 12 Japanese artists living in the U.S., Europe, and South America; thru 9/7.

HOFSTRA—Hempstead, N.Y. (516-560-6818). "The Mountain Retreat: Landscape in Modern Chinese Painting," thru 8/22.

ONE PENN PLAZA—231 W. 33rd. "Short Stories"—paintings and drawings that create a "fictional mood," by Ferrer, Golub, Grooms, Soyer, Tansey, others; thru 9/5.

PAINEWEBBER—1285 Ave. of the Americas (713-2867). "Muffled Voices: Folk Artists in Contemporary America," thru 9/12.

SNUG HARBOR—1000 Richmond Terrace, Staten I. (718-448-2500). "Eminent Immigrants," with works by Ben-Haim, Christo, Costa, Jagger, Ladda, Levine, Mendieta, Okamura, Scanga, others; thru 8/31.

VENEZUELA—7 E. 51st (826-1680). Works by 14 Venezuelan artists residing in the United States; thru 8/20.

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ART

VERED—68 Park Place (516-324-3303). Paintings by Hoie, Kanovitz, Schapiro; sculptures by De Cuevas; thru 8/7.

PHOTOGRAPHY

BMW GALLERY—320 Park (777-1590). "Seven Decades of Style in Photography," with photographs by Avedon, Brassai, Horst, Hurrell, Kertesz, Penn, others; thru 9/30.

TOM BRAZIL—Photographs of choreographers and performers from DTW's 1985-86 season, thru 8/31. DTW, 219 W. 19th (880-7294).

BURDEN—20 E. 23rd (475-8790). Color photographs by four South American photographers, including Branco, Estevez, Martinez, Pappalardo; thru 8/30.

BENEDICT J. FERNANDEZ—A collection of photographs taken at several U.S. immigration detention centers; thru 8/15. Parsons, 66 Fifth (741-5667).

KATHERINE FISHMAN—Large-scale painted photographs that have the baby-boom generation as a theme, thru 8/8. Lieberman & Saul, 411 W. Broadway (431-0747).

I.C.P. MIDTOWN—77 W. 45th (536-6443). Mon.–Fri. 11–6, Sat. 12–5. Ralph Steiner: Seven Decades; thru 8/23. $1 admission.

I.C.P.—1130 Fifth (860-1777). "Todd Webb: Photographs of New York and Paris, 1945-1960;" "Light on America: Photographs by Jay Maisel;" thru 8/31.

LIGHT—724 Fifth (582-6552). Sports photographs by Dow, Fink, Muybridge, Pittu, Shore, Wegman, Winogrand; thru 8/31.

JOHN MARGOLIES—Photographs of resorts, from Bar Harbor to Key West, thru 8/15. Wolf, 30 W. 57th (586-8432).

WENDELL MCRAE—Photographs of New York in the 30s, thru 8/22. Witkin, 415 W. Broadway (925-5510).

PUCHONG—36a Third Ave. (982-1811). Color photographs by Chongvanich, Dodge, Steele; thru 8/13.

PERFORMANCE

P.S. 122—150 First Ave. (477-5288). 8/8–9, 15–16 at 10: Kestutis Nakas's "Crime of Ages." $6. 8/7–10 at 8: Peter Rose's "Trilogy." $7.

MUSEUMS

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (873-1300). 10–5:45; Wed., Fri.–Sat. 10–9. Contribution $3; children $1.50. (Free Fri.–Sat. 5–9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . New Margaret Mead Hall of Pacific Peoples . . . "Brazilian Princess," the World's Largest Cut Gem . . . Carl Ethan Akeley, 1864–1926: Renaissance Man . . . Lost and Found Traditions: Native American Art 1965–1985; thru 10/5 . . . Wolves and Humans: Coexistence, Competition and Conflict; thru 9/1.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.–Sat. 11–6, Sun. 12–5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art; over 250 objects representing major art traditions from Afghanistan to Japan.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thurs. 10–4:30, Sun. 11–4:30. $1.50, students and seniors $1 . . . The Bronx: A Celebration; thru '86 . . . Building a Borough: Architecture and Planning in the Bronx, 1890–1940; thru 11/23 . . . Curator's Choise II; thru 8/31 . . . Mervin Honig; thru 8/28.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.–Fri. 10–5, Sat. 11–6, Sun. 1–6. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood . . . Celebration of Newly Installed Period Rooms . . . The Hillman Foundation Collection of Modern French Painting; thru 1/5/87 . . . Liberty: Photographs by Ruffin Cooper; thru 9/8 . . . Curator's Choice: Plein-Air Pleasures; thru 9/8 . . . Joel-Peter Witkin: Forty Photographs; thru 9/22 . . . Hokusai and his Contemporaries; thru 8/15 . . . Celebration Textiles: Faces and Places; thru 12/1.

THE CENTER FOR AFRICAN ART—54 E. 68th St. (861-1200). Tues.–Fri. 10–5, Sat. 11–5, Sun. 12–5. $2.50, seniors and students $1.50 . . . African Aesthetics: The Carlo Monzino Collection; thru 9/7.

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tues. 10–9, Wed.–Sat. 10–5, Sun. 12–5, $3; seniors and students $1:50, free Tues. after 5 . . . Treasures of Hungary: Gold and Silver from the Ninth to Nineteenth Century; thru 8/10 . . . Embroidered Ship Portraits; thru 9/7 . . . Hollywood: Legend and Reality; thru 10/12.

FRAUNCES TAVERN MUSEUM—54 Pearl St. at Broad St. (425-1778). Mon.–Fri. 10–4. Free. Foundation of Liberty: Funding the Pedestal for the Statue of Liberty; thru Jan. '87.

FRICK COLLECTION—1 E. 70th St. (288-0700). Tues.–Sat. 10–6; $1, students and seniors 50¢. Sun. 1–6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St (360-3500). Tues. 11–8, Wed.–Sun. 11–5. $3.50, students and seniors $2. (Free Tues. 5–8) . . . Proposal for a Guggenheim Museum Addition -- A Showcase for Hidden Treasures; thru 9/21 . . . Jan Groth; thru 9/1 . . . The Expressive Figure from Rousseau to Bacon: European Art in the Museum Collection; thru 9/1 . . . Homage to Louise Nevelson: A Selection of Sculpture and Collages; thru 9/1.

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at 12th Avenue (245-0072). Wed.–Sun. 10–5 (last admission 4). $4.75, children $2.50, seniors $4. 20th-century technology, highlighting man's achievements at sea, in the air, and in space. The Hall of Honor, living memorial to American heroes . . . A full-size replica of World War I S.E.5 fighter plane.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11–6, Mon., Wed., Thurs. noon–5, Tues. to 8 (free 5–8). Closed Fri.–Sat., major Jewish holidays. $3, seniors and students $1.75 . . . Israel in Antiquity: From David to Herod . . . Coins Reveal . . . The Holocaust by George Segal . . . Art and Exaltation: Treasures of the Jewish Museum; thru 8/87 . . . Moshe Zabari: A Twenty-Five Year Retrospective; thru 9/7 . . . Jewish Themes/Contemporary American Artists II; thru 11/16 . . . Mayim by Stacey Speigel; thru 11/16.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd (879-5500). Tues. 9:30–8:45, Wed.–Sun. 9:30–5:15. Suggested contribution $4:50; children and seniors $2.25 . . . Greek and Roman Treasury . . . Roman Portraits and Reliefs From the First Century B.C. Through the Third Century A.D. . . . New Galleries for Ancient Near Eastern Art . . . Renaissance Revival Sitting Room, Meriden, Conn. (1868–70) . . . Costumes of Royal India; thru 8/31 . . . The Bright Side of Battle: Symbol and Ceremony in Islamic Arms and Armor . . . Selections from the Collection of Mr. and Mrs. Henry Pearlman; thru Jan. '87 . . . Impressions of a New Civilization: The Lincoln Kirstein Collection of Japanese Prints, 1860–1912; thru 9/7 . . . Historic Flutes from Private Collections; thru 8/24. **The Cloisters,** Fort Tryon Park (923-3700). Tues.–Sun. 9:30–5:15. Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.–Sat. 10:30–5. $3 suggested donation. Closed thru 9/1.

EL MUSEO DEL BARRIO—1230 Fifth Ave., (831-7272). Tues.–Fri. 10:30–4:30, Sat.–Sun. 11–4. Adal's "Mango Manbo" Musical Portraits; thru 8/8.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues. 12–8, Wed.–Sat. 12–5. $3; $2 students; $1.50 children and seniors. Cassettes available for viewing at museum include documentaries, news, dramatic, and comedy shows. Also special screenings daily . . . The Vision of Ernie Kovacs; thru 9/4 . . . Rocky and Bullwinkle and Friends: A Tribute to Jay Ward; thru 9/18 . . . The Unseen Star Trek Pilot "The Cage;" 8/7–9/18.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526) Tues.–Sun. 12–6. $3; children and seniors $1.75. In Perspective: permanent exhibition on the history and development of holography . . . Light Years . . . Illusion: Between Life and Art; thru 9/14 . . . Four New York Holographers; thru 9/14.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400) Daily 11–6, Thurs. till 9. Closed Wed. $5; students $3:50; seniors $2 . . . Jasper Johns: A Print Retrospective; thru 8/19 . . . Vienna 1900: Art, Architecture and Design; thru 10/21 . . . Rosalind Solomon: Ritual; thru 9/30.

MUSEUM OF THE AMERICAN INDIAN—Broadway and 155th St. (283-2420). Tues.–Sat. 10–5; Sun. 1–5, $2 seniors and students $1. Art and Artifacts From North and South America, Ancient to Modern . . . I Need N

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Blanket: Hide Robes from the Great Plains; thru 12/20.

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. New Toy Gallery, featuring Flights of Fancy; thru 11/2.... A Frog, He Would A Wooin'—A Celebration of Amphibia; thru 10/27... Rooms From the Home of John D. Rockefeller Sr.... Statue of Liberty Centennial; thru 11/9 ... The Three-Penny Opera as Seen by Arbit Blatas; thru 9/7 ... Beyond the Golden Door: Settlement Houses in New York City; thru 11/9.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $2.50, seniors and students $2 ... Natura Viva: Animals and Birds from Palazzo Pitti; thru 9/7...Selections from the School of Fine Arts Life Drawing Class: 1907-1941; thru 9/14.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed. 12-8, Thurs.-Sun. 12-6. Closed Mon. and Tues. Suggested admission $2.50; students and seniors $1.50; children free. Damaged Goods: Desire and the Economy of the Object; thru 8/10.

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tues.-Sat. 10-5, Sun. 1-5, $2; children $1. The World of Tiffany: The Neustadt Collection of Tiffany Lamps ... Firefighting on Parade: 1700-1865 ... Liberty's Legacy: Photographs of New York's Ethnic Festivals; thru 9/28 ... James Henry Cafferty, N.A. (1819-1869); thru 8/24.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily except Sun. 10-6; some collections to 9 ... Berg Collection of English and American Literature; thru 11/1 ... In the newly restored Edna Barnes Salomon Room: The World of Jainism - Indian Manuscripts from the Spencer Collection; thru 9/13 ... Liberty: The French-American Statue in Art and History; thru 8/30. **Lincoln Center,** 111 Amsterdam Ave., at 65th St... The Hammersteins of New York: 100 Years of Music and Theatre; thru 9/20 ... Recalling Louis Gruenberg; thru 8/30 . . .Fonics: New Shapes for Stringed Instruments; thru 8/13 ... History of the Paris Opera Ballet; thru 9/27.

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tues.-Fri. 10-5; Sat.-Sun. 12-5:30. Contribution suggested... The Heroic Spirit, a Collection of Casts From Original Masterpieces of Classical Sculpture From Ancient Greece to Michelangelo ... Take 1/New York on Film; thru 8/31 ... Burris Jenkins, Jr.: Illustrations from the 1930s-1960s; thru 9/7 ... Paintings and Drawings by Tom Kenny; thru 8/24.

STUDIO MUSEUM IN HARLEM—144 W. 125th (864-4500). Wed.-Fri. 10-5, Sat.-Sun. 1-6. $1.50; children 50¢... On Freedom: The Art of Photojournalism; thru 9/28... From the Studio: Artists in Residence 1985-86, De Lawrence-Maine and Kerry Marshall; thru 9/28 ...The Stone Churches of Ethiopia; thru 9/28.

UKRAINIAN MUSEUM—203 Second Ave. (228-0110). Wed.-Sun. 1-5. $1, students and seniors 50¢. Folk Art from the Carpathian Mountain and Ukrainian Festive Folk Costumes.

WHITNEY MUSEUM—Madison Ave. at 75th St.(570-3676). Tues. 1-8, Wed.-Sat. 11-5, Sun. 12-6. $4, seniors $2. (Free Tues. 6-8). 20th-Century American Art: Highlights of the Permanent Collection ... Calder's Circus ... Shaker Design; thru 8/31 ... James Rosenquist: Paintings 1961-1985; thru 9/21 ... Mechanical Illusions by Robert Cumming; thru 10/19. **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). The Changing Likeness: Twentieth-Century Portrait Drawings; thru 9/4. **Whitney Museum of American Art at Equitable Center,** Seventh Ave., bet. 51st & 52nd Sts. (554-1113). Twentieth-Century American Art: Highlights of the Permanent Collection; thru 4/15/87.

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). Next sale 9/9. **East,** 219 E. 67th St. (606-0400). Next sale 9/9.

DOYLE—175 E. 87th St. (427-2730). 8/6 at 10: Furniture and Decorations including Paintings, Porcelain, Silver, and Rugs. On view from 8/2.

PHILLIPS—406 E. 79th St. (570-4830). Next sale 9/13.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). Next sale 9/9.

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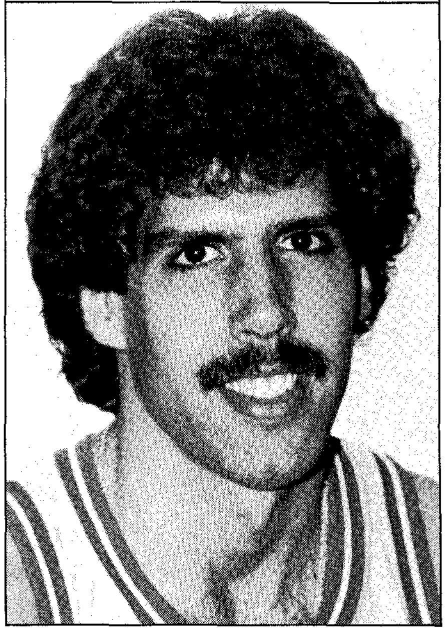

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Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St. Y, on Lexington Ave. (427-4410)

Radio City Music Hall, Sixth Ave. and 50th St.(757-3100)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

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Wednesday, August 6

MOSTLY MOZART—Festival Orchestra, Charles Mackerras conductor; pianist Richard Goode, oboist Heinz Holliger. M. Haydn's "Turkish Suite" from Voltaire's *Zaire*; Mozart's Piano Concerto No. 25; Krommer's Oboe Concerto in F; Haydn's Symphony No. 79. Avery Fisher Hall at 8. $8–$15. Pre-concert recital at 7, by Goode and Holliger.

THE SMITHS, with Phranc. Music on Pier 84, Twelfth Ave. and 44th St. (249-8870), at 7:30. $15, in advance $12.50.

VALERIE NARANJO PERCUSSION QUARTET—Women in Jazz Downtown. Chase Manhattan Plaza, Liberty and Nassau Sts., at noon. Free.

TINA FABRIQUE, with Workshop singers Dana Avant, Robert Herben, Bob Jackson, Hiro Kanna, and Fran Owens & Trio. Jazz Center of New York, 380 Lafayette St. (505-5660), at 8. $5.

NEW YORK CITY HOUSING AUTHORITY SYMPHONY ORCHESTRA, Janet Wolf conductor. Bryant Park, Sixth Ave. and 40th-42nd Sts., at 12:30. Free.

M. ENDICK—Saxophone Quartet. CUNY Graduate Center Walkthrough, 42nd St. between Fifth and Sixth Aves., at 12:15. Free.

CELIA LINDE, guitarist. Federal Hall, 26 Wall St., at 12:30. Free.

SONNY LAND—Stage band. World Trade Center, Fountain Plaza, at 12:15. Free.

CHOROSA—McDonald Park, Queens Blvd. between Yellowstone Blvd. and 70th Rd., at 1. Free.

THE E.S.P. BAND, pop and jazz. With the Magpie Puppets and Maggie Whalen. Pierrepont Street Playground, Promenade entrance, Brooklyn, at 7. Free.

STEVE LANE—Bronx Park East and Waring, at 7:30. Free.

RAY RAPETTI—Parkchester, Bronx, at 7:30. Free.

WHITNEY HOUSTON—Jones Beach, Wantagh, L.I. (516-222-1000), at 8. Sold out.

JUKE BOX GOLD—Jerry Vale, Helen O'Connell, the Four Lads, Woody Herman and the Young Thundering Herd. Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533), at 8. $16.

JOHNNY BLOWERS & HIS GIANTS OF JAZZ/MAXINE SULLIVAN—Picnic Pops, at Old Westbury Gardens, Westbury, L.I. (516-333-0048), at 7 (rain date 8/7). $4, seniors $2.50, ages 6–12 $1. Grounds open early for picnicking.

Thursday, August 7

MOSTLY MOZART—Oboist Heinz Holliger, with the Wind Ensemble from Orpheus. Beethoven's Rondo in E-flat; Weber's Concertino for Oboe and Winds; Reicha's Three Pieces for English Horn; Triebensee's *Harmoniemusik* on Themes from Mozart's *Don Giovanni*; Mozart's Serenade for Winds, K. 388. Avery Fisher Hall at 8. $8–$15. Pre-concert recital at 7: Holliger and the Orpheus wind ensemble.

VOICES, INC., with vocalist Janet Savage & Friends. Women in Jazz Downtown. Chase Manhattan Plaza, Nassau and Liberty Sts., at 12:15. Free.

TIMOTHY MCKEE, organist. Bach and Mendelssohn. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

LINCOLN CENTER OUT-OF-DOORS—Midday Jazz, by Bobby Sanabria, with Ascension and Claudio Roditi; North Plaza at 12:15. Harmonie Wind Ensemble, Steve Richman conductor, in "Harmonie Brass Salute"; Fountain Plaza at 6:15. Excerpts from "Sister Suzie Cinema, a Doo-Wop Opera," with Fouteen-Carat Soul; Damrosch Park at 8:15. Free. See also Dance below, Special Events and Children, page 83.

PETER MALINVERNI JAZZ ENSEMBLE—Olympic Tower arcade, Fifth Ave. at 51st St., at 5:30. Free.

SZURLY TRIO—Classical music for brass. Bryant Park, behind the Library, Sixth Ave. and 40th–42nd Sts., at 12:30. Free.

BERNIE CHARLES—Jazz. 1411 Broadway Plaza, at 38th St., at 12:15. Free.

JIM HAMLIN—Classical music by a group of five. Steps of City Hall, between Park Row and Broadway, at noon. Free.

MARK MORGANELLI & THE JAZZ FORUM ALL-STARS—World Trade Center Plaza at 12:15. Free.

THE CLASSICAL PERFORMERS—1 Dag Hammarskjold Plaza, 47th St. east of Third Ave., at noon. Free.

NEW YORK CHORAL SOCIETY SUMMER SING—Richard Westenburg conducts open readings of the Mozart *Requiem* and Ives's *Psalm 90*. CAMI Hall, 165 W. 57th St., at 7:30. $5 includes refreshments and use of scores.

BARGEMUSIC—Pianists Beth Levin and Joseph Villa. Mozart's Sonata for Piano four hands, K. 358; Bizet's *Jeux d'Enfants*; Schubert's Fantasy in f for Piano four hands, Op. 103, D. 940. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $10. Phone about the bus to the Barge.

SEUFFERT BAND, George F. Seuffert conductor. Beach 116th St., Rockaway, Queens, at 7:30. Free.

APOLLO BRASS QUINTET of the Queens Symphony Orchestra. McDonald Park, Queens Blvd. between Yellowstone Blvd. and 70th Rd., Forest Hills, at 7. Free.

THE SYMILARITIES—Pop, jazz, and calypso. Owl's Head Park, near 68th St. entrance at Colonial Rd., Bay Ridge, Brooklyn, at 7. Free. Take a chair.

BOBBY RODRIGUEZ—Richman Park, Bronx, at 7:30. Free.

LENNY CHERRY—Co-op City No. 1, Bronx, at 7:30. Free.

JUKE BOX GOLD—See 8/6.

LONG ISLAND PHILHARMONIC BRASS QUINTET—Heckscher Park, Huntington, L.I., at 8:30. Free.

SUMMER JAZZ AT HUDSON RIVER MUSEUM—Paquito D'Rivera Quartet. Yonkers, N.Y. (914-963-4550), in the Courtyard at 8. $4, under 12 $1.

Friday, August 8

MOSTLY MOZART—Festival Orchestra, Charles Mackerras conductor; pianist Alicia de Larrocha. Mozart's Serenade in D, K. 100; Rondo in A for Piano and Orchestra (U.S. premiere of original version); Piano Concerto No. 20; Schubert's Symphony No. 1. Avery Fisher Hall at 8. $8–$15. Pre-concert recital at 7: members of the Festival Orchestra.

DAKOTA STATON, vocalist. Women in Jazz Downtown. Chase Manhattan Plaza, Nassau and Liberty Sts., at 12:15. Free.

CHAKA KHAN/COLONEL ABRAMS—Music on the Pier, Twelfth Ave. and 44th St. (249-8870), at 7:30. $15, in advance $12.50.

ZIGGY MARLEY & THE MELODY MAKERS/THE I-3'S, with Rita Marley, Marcia Griffiths, and Judy Mowatt/**NADINE SUTHERLAND/809 BAND,** with Tyrone Downie. Reggae concert. Felt Forum, Madison Square Garden, at 8. $20.

LINCOLN CENTER OUT-OF-DOORS—See 8/7, 8:15. See also Dance below.

FOSTINA DIXON AND THE WINDS OF CHANGE—Jazz. Bryant Park, Sixth Ave. and 40th–42nd Sts., at 12:30. Free.

SUMMERGARDEN 1986—Beryl Diamond's Orion Music, with turn-of-the-century Viennese cafe music. Museum of Modern Art Sculpture Garden, 14 W. 54th St., 6–10 p.m. Free.

PAT KELLY/MARY GRACE—Folk music and poetry. Centerfold Coffeehouse, 263 W. 86th St., at 8. $4.

MONYAKA/LADY PEACHENA & KALABASH—Carribbean music. Celebrate Brooklyn, at Prospect Park Bandshell, P.P.W. and 9th St., at 8. Rain date 8/9 at 3. Free, with $1 contribution asked.

JAMAICA ARTS CENTER JAZZ ENSEMBLE—Farmers Market, 160th St. north of Jamaica Ave., Queens, at noon. Free.

CARAMOOR FESTIVAL—Katonah, N.Y. (914-232-5035). Guitarist Christopher Parkening. Music by Sanz, Debussy, Ravel, Villa-Lobos. Spanish Courtyard at 9. $17.50.

SUMMER CHAMBER MUSIC FESTIVAL CONCERT—L.I.U.'s C.W. Post Campus, Hillwood Commons Lecture Hall (516-299-2474), Greenvale, L.I., at 8. $4.

ALL THAT JAZZ—Gary Burton Group. Guild Hall, East Hampton, L.I. (516-324-0806), at 9. $18.

GWEN CLEVELAND TRIO, with Bobby Forrester. Jazz. Cedarhurst Park, Cedarhurst, L.I., at 8. Rain site, Peninsula Public Library. Free.

Saturday, August 9

MOSTLY MOZART—See 8/8.

WYNTON MARSALIS—Music on Pier 84, Twelfth Ave. and 44th St. (249-8870), at 7:30. $15, in advance $12.50.

EL SHOW DE CADA DIA EN VIVO—Latin music festival. Madison Square Garden, Felt Forum, at 8. $20–$25.

GOSPELFEST—Shirley Caesar, the Clark Sisters, Rev. Timothy Wright, the Eternal Life Singers, 1986 GospelFest winners. Harlem Week concert, a benefit for the United Negro College Fund. Apollo Theater, 125th St. between Seventh and Eighth Aves. (749-5838), at 6. $15–$100.

A SUPER SET—Jazz-fusion by drummer Steve Gadd, keyboardist Richard Tee, guitarist Cornell Dupree, saxophonist Randy Becker, and Lou Marinie on woodwinds. Summerpier, South Street Seaport Museum, East River at Fulton St., at 9. Free.

LINCOLN CENTER OUT-OF-DOORS—See 8/7, 8:15 See also Dance below, and Children, page 83.

SUMMERGARDEN 1986—See 8/8.

THE PIERSON ORCHESTRA—Big-band jazz. Central Park's SummerStage, the Bandshell on the Mall, mid-Park at 72nd St., at 3. Free.

JAMES R. LAWSON, carillonneur. Riverside Church, the Drive at 122nd St., at noon. Free.

SHIRLEY STEWART & TRIPLE-XTRA/PLUTOPIA—Caribbean music. Celebrate Brooklyn, at Prospect Park Bandshell, P.P.W. and 9th St., at 8 (rain date, 8/10 at 3). Free, with $1 donation asked.

QUEENS JAZZ FESTIVAL—Cayenne Jazz Band, Circumference, Ell's Kitchen, others. Cunningham Park, 196th St. and Union Tpke., Fresh Meadows, Queens, 4–10. Free.

CARAMOOR MUSIC FESTIVAL—Katonah, N.Y. (914-232-5035). Orchestra of St. Luke's, Julius Rudel conductor; pianist Stephen Hough, French-hornist Stewart Rose. Mozart: March in C, K. 408; Four Contredances; Piano Concerto in E-flat, K. 270; Horn Concerto No. 2; Symphony No. 41, "Jupiter." Venetian Theater at 8:30. $10–$25.

FRIENDS OF THE ARTS SUMMER FESTIVAL—Festival Brass. Bach, Mozart, Handel, Ellington, Lennon, others. Courtyard at Planting Fields Arboretum, Oyster Bay, L.I. (516-922-0061), at 8. $7.50. Grounds open at 6:30 for picnicking.

SUMMER OF MUSIC ON THE HUDSON—Festival Orchestra, Stephen Simon conductor; guest artist singer Roberta Flack, with her ensemble. Season's windup. Lyndhurst, Tarrytown, N.Y. (914-631-7766), at 8:30. Grounds open at 6:30 for picnicking. $8 in tent; lawn area, $5, children under 12 $2.

WATERLOO FESTIVAL—Waterloo Village, near Stanhope, N.J. (201-347-4700). Festival Orchestra, Gerard Schwarz conductor; pianist Alexander Toradze. Hanson's *Elegy for Serge Koussevitsky*; Tchaikovsky's Piano Concerto No. 1; Copland's Symphony No. 3. At 8:30. $15, $17.50 in pavilion; lawn $8.50.

MARK EGAN, bassist/**DANNY GOTTLIEB,** drummer. Inter-Media Art Center, 370 New York Ave., Huntington, L.I. (516-549-9666), at 9. $15.

FESTIVAL CHAMBER PLAYERS—Mussorgsky's *Pictures at an Exhibition*, other works. Vanderbilt Mansion Courtyard, Centerport, L.I. (516-261-5656), at 8. $9.

BRIDGEHAMPTON CHAMBER MUSIC—Ani and Ida Kavafian, Marya Martin, Andre-Michel Schub, Fred Sherry, Toby Hoffman, Emily Mitchell, Rosalind Rees are among the performers in this two-weekend festival. Tonight: Jolivet's *Chant de Linos*; Schuman's *In Sweet Music*; Verdi's String Quartet in e. Presbyterian Church, Bridgehampton, L.I. (516-537-3507), at 8. Minimum donation, $10.

Sunday, August 10

SHULMAN-KEDARA QUARTET (N.Y. debut). Violinist-composer Vincnent Kedar Esposito, pianist-composer Richard Shulman, percussionist-vocalist Paula Potocki, bassist-composer Jack Dryden. Jazz Vespers at St. Peter's Church, Lexington Ave. and 54th St. (222-5170), at 7. $5.

JOURNEY INTO JAZZ—Family series. Central Park's SummerStage, bandsehll on the Mall, mid-park at 72nd St., at 1. Free.

THE CLAN, SUZANNE MONDZAK, DIONNA SUNN—The Dairy, Central Park, west of the Zoo at 65th St., at 1. Free.

RIVERSIDE JAZZ SERIES—Warren Chiasson Quintet. Riverside Park Rotunda at 79th St., at 4. Free.

LINCOLN CENTER OUT-OF-DOORS—Caribbean Music Day. At 1, a Caribbean Carnival Parade. At 2, Damrosch Park: Babatunde Olatunji and Drums of Passion, Los Pleneros de la 21, Mocko Jumbi Stilt Dancers, Calabash Reggae Orchestra, others. At 8:15, Damrosch Park: Yomo Toro y Su Conjunto, traditional Puerto Rican dance and folk music. Free.

HARLEM WEEK CONCERT—"Inspirational Sunday": Gospel music. Grant's Tomb Plaza, 122nd St. and Riverside Dr., 2–7 p.m. Free.

JAMES R. LAWSON, carillonneur. Riverside Church, the Drive at 122nd St., at 10:35 a.m., 12:15, and 3. Free.

BRONX ARTS ENSEMBLE, Michael Spierman conductor; soprano Gurcell Henry. "Amadeus and Friends." Excerpts from Handel's *Water Music*; Mozart's *Exultate Jubilate* and an aria from *The Magic Flute*; Haydn's Symphony No. 52. Rockwood Drive Circle, Van Cortlandt Park, Bronx, at 2 (rain site, Church of the Mediator, Kingsbridge Ave. and W. 231st St.). The same program at 4, at Keating Hall, Bronx Rose Hill Fordham campus at Southern Blvd. Both free.

LEHMAN COLLEGE STAGE BAND, Daniel Repole conductor. Swing music of the '40s and the '50s; Lehman College Amphitheater, Bedford Park Blvd. West and Goulden Ave., Bronx (960-8833), at 6. Free.

SEUFFERT BAND, George F. Seuffert conductor; soprano Sharon Spinetti, tenor Arthur Spinetti. Works by Tchaikovsky, Gomez, Weinberger, Johann Strauss, Gould, Rodgers, Sousa; operatic arias by Leoncavallo, Puccini, Verdi. Forest Park Bandshell, Queens, at 3. Free.

BARGEMUSIC—See 8/7. Today at 4.

CARIBBEAN CARNIVAL EXTRAVAGANZA, with The Baron, Errol Ince and D Foundation; the Alvin Forteau Dancers and the Golden Star Steel Band. Celebrate Brooklyn, at Prospect Park Bandshell, P.P.W. and 9th St., at 8 (rain date, 8/11 at 8). Free, with $1 donation asked.

NARROWS COMMUNITY THEATER ENSEMBLE—Songs from Broadway shows. John Paul Jones Park, Fourth Ave. and 101st St., Brooklyn, at 7:30. Free.

BILL TURNER AND BLUE SMOKE, Top-40, disco, country, ballads, and golden oldies/**MASADA,** a vocal duo, with an international songfest. Canarsie Pier, Rockaway Pkwy. at Belt Pkwy. Overpass, Brooklyn, at 12:30. Free. Take a chair.

WALDO PARK BRASS PLAYERS—Music "from Bach to the Beatles." Kings Plaza Mall, Ave. U near Flatbush Ave., Brooklyn, at 2. Free.

VLAD WEST JAZZ QUINTET—Jazz-standard music. Brooklyn Botanic Garden, 1000 Washington Ave. (718-622-4544), at 3:15. Free. Rain site, the auditorium.

CAESAR DIMAURO JAZZ ENSEMBLE—Clay Pit Ponds State Park Preserve, S.I. (718-967-1976), at 3. Free.

CARAMOOR MUSIC FESTIVAL—Katonah, N.Y. (914-232-5035). Pianist Youri Egorov. Beethoven's *Andante favori* in F; Schubert's Sonata in c; Prokofiev's Sonata No. 8. Spanish Courtyard at 5:30. $17.50.

THE GOLDEN BOYS OF BANDSTAND—Frankie Avalon, Fabian, Bobby Rydell. Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533), at 3 and 7. $17.

WATERLOO FESTIVAL—Waterloo Village, near Stanhope, N.J. (201-347-4700). Today at 3, "Waterloo Sampler Extravaganza": chamber-music groups from the Festival Music School perform on the Village grounds. Free with Village admission, $7.50 adults, seniors $5, ages 6–12 $3.

THE SOUND SYMPHONY, Jonathan Knight conductor. Light classical music and Broadway show music. Heckscher Park, Huntington, L.I., at 8:30. Free.

BRIDGEHAMPTON CHAMBER MUSIC—See 8/9. Tonight's program, at 6:30: Ravel's *Sonatine*; Foote's *Night Music*; Saint-Saens's *Fantasie*, Op. 124; Mendelssohn's String Quartet in a, Op. 13.

Monday, August 11

MOSTLY MOZART—Instrumental ensemble, Christopher Hogwood conductor; Music on Original Instruments II. Soprano Emma Kirkby, violinist Stanley Ritchie, oboist Stephen Hammer. Vivaldi's *L'Estro armonico*, Op. 3, Nos. 1, 2, 10, 11; two Handel cantatas; A. Marcello's Oboe Concerto in d. Avery Fisher Hall at 8. $8–$15. Pre-concert recital at 7: Mr. Ritchie and a Baroque ensemble.

FESTIVAL LATINO IN NEW YORK—"Concert for Peace and Friendship." Mercedes Sosa and band, from Argentina; Mancotal, with Luis Mejia Godoy, from Nicaragua; Eugenia Leon, from Mexico. Delacorte Theater, Central Park, at 8 (598-7155). Free tickets available at 6:15.

JORY M. VINIKOUR, harpsichordist. Music of D. Scarlatti, Sweelinck, Byrd, Bull, Bach. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

SAM JACOBS—Jazz by an 8-piece group. Bryant Park, Sixth Ave. and 40th–42nd Sts., at 12:15. Free.

LIVING COLOUR, with Vernon Reid, rock guitarist. Vietnam Veterans Plaza, Water St. and Coenties Slip, at 12:15. Free.

VIRTUOSI QUINTET—Wind ensemble. Works by Mo-

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zart, Beethoven, Rossini, others. Riverside Park Rotunda, at 79th St., at 7. Free.

JUDITH OTTEN, soprano/**JAMES HAMLIN,** trumpeter, with pianist Eugene Rohrer, and string ensemble. Music by Anderson, Bach, Berlin, Handel, Hertel, Malotte, others. First Unitarian Church Chapel, Pierrepont St. at Monroe Pl., Brooklyn Heights (212-787-0517), at 8. $5.

NICK PAONE—Ciccorone Park, Bronx, at 7:30. Free.

THE NEW YORK POPS "GO HOLLYWOOD"—Skitch Henderson, conductor; soprano Constance Towers. Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533), at 8. $22.50.

Tuesday, August 12

MOSTLY MOZART—Festival Orchestra, Sergiu Comissiona condutor; pianist Horacio Gutierrez, cellist Ralph Kirshbaum. Overture to Haydn's *L'anima del filosofo, ossia Orfeo ed Euridice*; Mozart's Piano Concerto No. 19; Haydn's Cello Concerto in C; Mozart's Symphony No. 38, "Prague." Concert repeated 8/13. Avery Fisher Hall at 8. $8–$15. Pre-concert recital at 7: Mr. Gutierrez, Mr. Kirshbaum.

WASHINGTON SQUARE MUSIC FESTIVAL BAND, Charles Darden conductor. American and Scandinavian band music. Washington Square Park, foot of Fifth Ave. south of 8th St., at 8. Free. If rain, Loeb Student Center, 566 LaGuardia Pl.

LINCOLN CENTER OUT-OF-DOORS—At 12:15, North Plaza: Midday Jazz, with the Cleveland Eaton Trio and Voices. Free. See also Other Events, page 83.

HARLEM WEEK CONCERT—"Uptown Is Hot!" Jazz, at City Hall Plaza, at noon. Free.

TODD WILSON, organist. Works by Bellini, Thalben-Ball, Widor, Sowerby. Trinity Church, Broadway and Wall St., at 12:45. Free.

RAY ALEXANDER—Jazz. 1411 Broadway Plaza, at 38th St., at 12:15. Free.

THE SPIRIT ENSEMBLE—Music with roots in the African and Afro-Caribbean traditions. Bryant Park, Sixth Ave. and 40th-42nd Sts., at 12:30. Free.

WARREN CHIASSON/MARK MORGANELLI JAZZ DUO—1 Dag Hammarskjold Plaza, 47th St. between Second Ave and Third Ave., at noon. Free.

LES KUSKIN—Dixieland. Grace Plaza, 43rd St. and Sixth Ave., at 12:15. Free.

THE FIELDS, with the Vasa FolkDancers. Bell Plaza, Sixth Ave. at 42nd St., at noon. Free.

JOEY LOVANO WINDANCE ENSEMBLE, with Judy Silverman. Parc Vendome courtyard, 57th St. west of Eighth Avenue, at 6:30. Free. Enter through Swidler showroom at No. 346.

VILLAGE LIGHT OPERA—Chase Manhattan Plaza, Nassau and Liberty Sts., at noon. Free.

NEW YORK CHORAL SOCIETY SUMMER SING—Harold Rosenbaum conducts an open reading of Beethoven's *Missa Solemnis.* CAMI Hall, 165 W. 57th St., at 7:30. $5, includes use of score.

COMMUNITY JAM—Political rock, with open jamming. Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. $3.

NICK PAONE—Rice Stadium, Bronx, at 7:30. Free.

KHALI LUKEMANN—Rosedale Park Playground, Bronx, at 7:30. Free.

THE SYMILARITIES, pop, jazz, calypso/**LEE PERRY GROSS,** singer in a nostalgic mood. Bensonhurst Park, Cropsey Ave. near Bay Pkwy., at 7. Free. Take a chair.

EMMYLOU HARRIS AND THE HOT BAND, with Dwight Yoakam. Westbury Music Fair, Westbury, L.I. (516-333-0533), at 8. $17.

BAYVIEW MUSIC GROUP/SOL Y SOMBRA SPANISH DANCE CO.—Heckscher Park, Huntington, L.I., at 8:30. Free.

OPERA

New York City Opera

NEW YORK STATE THEATER—Through 11/16. Note: all operas in foreign languages have supertitles. Tickets, $7–$30. 8/5 at 8: Puccini's *La Boheme*, Bergeson conducting; Christos, Holleque, Leech, Dickson, Dworchak, Hamilton. 8/6 at 8: *Don Quichotte*, Bernardi conducting; Vergara, Ramey, J. McKee. 8/7 at 8: Massenet's *Werther*; Comissiona conducting; Peterson, White, Hadley, Stone. 8/8 at 8: Bizet's *Carmen*; Keene conducting; Marsee, Cusack, Absalom, McFarland. 8/9 at 2: Strauss's *Die Fledermaus* (in English), Pallo conducting; Munro, Peterson, McBride, Cousins, Baerg, Parcher, R. McKee, Billings, Harrold. 8/9 at 8: Puccini's *Madama Butterfly*, Keene conducting; Spacagna, Shaulis, Leech, McFarland. 8/10: no performances. 8/12 at 8: Massenet's *Don Quichotte*, Bernardi conducting; Vergara, Ramey, J. McKee. 8/13 at 8: Strauss's *Die Fledermaus* (in English), Pallo conducting; Munro, Peterson, McBride, Cousins, Baerg, Parcher, R. McKee, Billings, Harrold.

Other

THE TALES OF HOFFMANN, by Offenbach. Original adaptation, directed by David Alden and Eric Fraad. Opera at the Academy, New York Academy of Art, 419 Lafayette St. at Astor Place (677-8960). 8/6, 7, 9 at 8:30. $10. (8/8, there will be a staged musical revue with women as the theme.)

GRAND OPERA NIGHT—A program of Verdi's music. Gazebo Concerts, Washington Market Park, Greenwich and Chambers Sts. 8/11 at 6:30. Free.

"TO VERDI, FROM L.O.V.E.," or "L. AMPAS O. PERATIC V. IGNTTES E. XTRAORDINAIRE." Excerpts sung by soprano Barbara Ione Miller, tenor Marco Lampas, bass-baritone Franco J. Bertacci; with violinist Joel Pitchon, pianist Manolis Papasefakis. Trinity Auditorium, 101 W. 91st St. (787-3362). 8/6 at 8. $6 donation.

LIGHT OPERA OF MANHATTAN—See Off Broadway Theater listings, page 75. 8/6–24: new production of *The Drunkard,* by W.H. Smith.

DANCE

ANTHONY MORGAN DANCE COMPANY, with Brass Tacks Ensemble. Bell Plaza, Sixth Ave. at 42nd St. 8/5 at noon. Free.

BALLET HISPANICO OF NEW YORK—Tentative program includes works by Talley Beatty and Vicente Nebrada. Snug Harbor South Meadow, 1000 Richmond Terrace, S.I. (718-448-2500). 8/9 at 8. $7.50, in advance $6.50.

CLARK CENTER SUMMER DANCE FESTIVAL—Gala celebration, the season windup, with performers formerly and currently from Clark Center, including Carmen de Lavallade, the George Faison Dancers, Lenore Latimer, and the Charles Moore Damce Theatre. Douglas Fairbanks Theater, 432 W. 42nd St. (246-4818). 8/7, 8, 9 at 8. $12.

LIFE CELEBRATION—35 city children perform Kathy Kroll's work, on a theme of peace, to new music by Jed Distler. Steps of the Metropolitan Museum, Fifth Ave. and 82nd St. 8/6 at noon. Free.

LINCOLN CENTER OUT-OF-DOORS FESTIVAL—**Juilliard Dance Ensemble;** Damrosch Park, 8/6 at 8:15. **DJ McDonald and Dancers** in "Lost Tribes," an exploration of growing old; Fountain Plaza, 8/8 at 5. **Chinese Dance Company of New York** and Chinese Dance Association; Fountain Plaza, 8/9 at 2:30. **Wendy Osserman Dance Company;** Fountain Plaza, 8/9 at 5. **Ballet Folclorico Venezuela,** others; Damrosch Park, 8/10 at 2. **Yomo Toro y su Conjunto,** traditional Puerto Rican dance and music; Damrosch Park, 8/10 at 8:15. All free. See also Concerts, above, and Other Events, page 83.

LONG ISLAND DANCE COMPANY—"A Dance Trilogy," by Sandra Jemal, using ballet, tap, and jazz. Heckscher Park, Huntington, L.I. 8/8 at 8:30. $3.

NEW DANCE SERIES—8/6 at 6, Dianne McIntyre's Sounds in Motion, with Olu Dara and the Okra Orchestra. 8/7 at 6, Elizabeth Streb and Ralph Lemon and Company. Central Park SummerStage, bandshell on the Mall, mid-park at 72nd St. Free.

PILAR RIOJA—Tangos, farruca, tarantos, sevillanos. Gramercy Arts, 138 E. 27th St. (889-2850). 8/13, 14, 15 at 8. $23.

SUMMER DANCE CURRENTS—8/5 at 6:30, **Rebecca Kelly Dance Co.,** contemporary dance . . . 8/12 at 6:30, **Bronx Dance Theatre,** with ballet and modern works. Roberto Clemente State Park, W. Tremont, Bridge, and Cedar Aves., Bronx. Free.

VASA FOLKDANCERS, with The Fields. Bell Plaza, Sixth Ave. and 42nd St. 8/12 at noon. Free.

YOSHIKO CHUMA AND THE SCHOOL OF HARD KNOCKS—New dance and performance art. Continental Insurance atrium, 180 Maiden Lane at Front St. 8/6 at 12:15. Free.

OTHER EVENTS

FESTIVE-"WEEK" programs are in season, and here's another to look for: **Jamaica Independence Week,** through 8/9, which starts 8/4 at City Hall with Mayor Koch opening the celebration. At 12:30, on City Hall's steps, A.J. Brown will appear with his five-piece reggae band; next day, same time, they'll perform in the lobby of the U.N., First Ave. and 46th St. Other events on the calendar, all with the flavor of the island country: a trade fair with crafts, entertainment, and food-tastings, 8/7, 5–10, at the Armenian Center, 630 Second Ave. at 34th St.; a beach party, with music, dancing, and drinks, 8/7, at Private Eyes nightclub, 12 W. 21st; an "Independence Dance," 8/9, 10 p.m., at the Westbury Hotel, Madison Ave. at 69th St., music by deejay Disco Surgeon, $30 including an open bar. Check for tabs at the trade fair and the beach party (688-7650), and see Children below, as well . . . A **Caribbean Carnival** 8/10, 1–8:30, opens with a street-performers' parade, beginning at 1 at Eleventh Ave. and 58th St. Dress in carnival costume and join the dancers and musicians as they meander up Tenth Ave. and across 62nd St. to Lincoln Center, where a 2 o'clock concert takes over (part of the Out-of-Doors festival going on there see below). The street festival continues until 8:30, on W. 58th St. between Eleventh and Twelfth, hosted by the Caribbean Cultural Center—music, dancing, food, and crafts. Free except for what you buy.

"FESTIVE WEEKS," Part II—**Lincoln Center Out-of-Doors** opens, as we noted last issue, 8/5, with mini-events and ceremonies from 11 a.m., and Jacques D'Amboise with 100 youngsters performing in Damrosch Park at 8:15. 8/12 at 8, North Plaza, the Elaine Summers Dance and Film Company will offer "Flowing Rock, Still Waters," a multi-media blend of music, video, film, and dance; and if you're there, you'll turn up on the TV monitors that are part of the setup. See the item just above, as well as Concerts, page 80, and Children for more of the week's events . . . **Harlem Week** also opens 8/5 (see last week's issue), continuing through 8/17. A Black Film Festival is part of it all, starting 8/6, 6–10 p.m., in the art gallery of the Adam Clayton Powell Jr. State Building, 125th St. and ACP Jr. Blvd. (Seventh Ave.). 8/8, 6–10 p.m., an old-fashioned block party with lots of music, Frederick Douglass Blvd. (Eighth Ave.) and 155th–157th Sts. And on 8/9, noon–7, "Fabulous Fun and Fashions," another block party, this one hosted by the Harlem Institute of Fashion; on 126th St. between Lenox Ave. and ACP Jr. Blvd. See also Concerts, page 80, and phone 722-9534 for news of conferences, sports events, clean-up-the-streets programs, and much more . . . Last week, we noted the every-weekend **Renaissance Festival,** across the Hudson River, and mentioned the costumed entertainers, Shakespeare performances, madrigal singers, food, jousting, and more of the olde-style entertainment. Here's the geography: it all happens at Sterling Forest in Tuxedo, N.Y., off Rte. 17N, about 35 miles north of Manhattan (645-1630, 914-351-5171).

A CALENDAR UPDATE for the week includes **High Button Shoes,** a revival of the 1951 Longstreet-Cahn-Styne family musical, by the NYU Summer Musical Theater. The young performers are being coached by Marni Nixon and Joey Faye, and you can see them 8/7 and 8 at 8, 8/9 at 2, at the University Theater, 35 W. 4th St. (598-3067); $9. The original starred Phil Silvers and Nanette Fabray and was directed by George Abbott . . . **Gerard Schwarz** is the musician you'll share a sip and bite with at the Meet the Artist Supper 8/7 at 5:45 in Avery Fisher Hall; $14 (877-1800, ext. 514) . . . A community reading of poetry, 8/6 at the McBurney Y, Seventh Ave. and 23rd St., beginning at 7, will be followed by a linking of neighborhoods in a **candlelight chain for peace,** commemorating the anniversary of the 1945 Hiroshima and Nagasaki bombings. The Chelsea CANDU group is coordinating events (675-5325) . . . **Soap Stars Salute Children's Theater** brings together some of your favorite bad guys and good gals, in a benefit for TADA! Children's Theatre. Date is 8/11 at 7:30, at a special performance of "Little House of Cookies," at the Irish Arts Center, 553 W. 51st St. Q.-and-A. session, refreshments, and a door prize; $25 (627-1732).

NEW YORK EXPERIENCE—Multi-screen and multi-media montage of the city, past and present, in many aspects. McGraw-Hill Building, Sixth Ave. between 48th and 49th Sts. (869-0345). Mon.–Thu. 11–7; Fri. Sat. 11–8; Sun. noon–8. $4.50; under 12, $2.75.

THE SEAPORT EXPERIENCE—The story of the South Street Seaport area, from past to present, told in a multi-screen format, with special effects. Trans-Lux Seaport Theater, 210 Front St. (608-7888). Sun.–Thur. 11–6; Fri. and Sat. 11–8. $4.25; under 12, $2.75.

TOURS

MURRAY HILL—"Books and Buildings," a walk with the Museum of the City of New York (534-1672). 8/10 at 1:30, meet on S.W. corner of Fifth Ave. and 33rd St. From the Empire State Building to the Morgan Library and the New York Public Library. $10.

BRYANT PARK—"Once Around the Park." 8/7 at 12:30, meet at the flower market, S.E. corner of Sixth Ave. and 42nd St., for a look at the park's sculpture and history. Free.

MUNICIPAL ART SOCIETY TOURS—(935-3960). **Hard-Hat Tours,** major construction sites; $10. 8/12 at 6, Subway Connections at 599 Lexington Ave. and 53rd St. at Third Ave. . . . **Neighborhoods/New York,** walks in residential areas. $10. 8/10, 1–4: Cobble Hill and Carroll Gardens in Brooklyn . . . **Grand Central Terminal:** Each Wed. at 12:30; meet at the Chemical Bank on the main concourse, under the Kodak sign. Free.

HISTORIC WILLIAMSBURG—A walk with the Brooklyn Historical Society (718-624-0890). 8/9 at 1, meet journalist-historian Marvin Gelfand at the Williamsburgh Savings Bank, 175 Broadway, corner of Driggs Ave., for a tour to include cast-iron buildings, the Hasidic community, and 19th-century mansions. $5.

LOOK FOR WILD FOODS, with "Wildman" Steve Brill, in the city's parks. He'll help you find black cherries and watrcress, butternuts and chicken mushrooms, and more. Phone (718-291-6825) for details on where to meet, what to take, and a few rules. 8/9, Van Cortlandt Park, Bronx. 8/10, Prospect Park, Brooklyn. Free.

CENTRAL PARK—8/10 at 2 p.m., "Time and Again," a walk along the 1880s route described in Jack Finney's novel of past and present. Meet in front of the Dakota, C.P.W. and 72nd St. Free . . . Every Sat. at 1:30, meet at the Dairy, 65th St. west of the Zoo, for a one-hour walk to Belvedere Castle that focuses on history and restoration plans; each Sat., a natural-history walk leaves the Belvedere, 79th St., at 3 and winds up at the Dairy. Free.

PROSPECT PARK ENVIRONMENTAL CENTER TOUR—"Brooklyn by the Sea: Beaches and Resort Towns." 8/10, a bus tour, with Professor John Manbeck, from the Narrows to Seagate to Sheepshead Bay; 11 a.m.–4 p.m. $25 (718-788-8500).

LADY LIBERTY'S MELTING-POT TOUR, with Guide Service of New York (408-3332). 9 a.m.–5:30. Sat. thru Sept., beginning with a Staten Island Ferry ride, and including Chinatown, Little Italy, Little Ukraine, the Polish East Village, Brooklyn's Hasidic communities, Harlem, Yorkville, El Barrio, Little India and Greece in Queens, and more. Pre-register; $38, including lunch in the East Village.

NATURE WALKS—Alley Pond Environmental Center, 228-06 Northern Blvd., Queens (718-229-4000): Woodland nature walks; Wed. and Sat. at 10 a.m. and Sun. at 1. $1 . . . Wave Hill, 249th St. and Independence Ave., Bronx (549-2055): Greenhouse-and-garden walk, every Sun. at 2:15; free. . . . Clay Pit Ponds State Park Preserve, S.I. (718-967-1976): each Sun. at 11 a.m. a spring nature walk.

THE VILLAGE EXPERIENCE—A walk in Greenwich Village with Lili Pollatos, focusing on architecture, history, and trends. Daily, at 10 a.m. and 2 p.m. (334-8463). $10 weekdays; $5 Sat. and Sun.

HARLEM SPIRITUALS AND GOSPEL—(718-275-1408). Gospel and Sprituals tour, every Sun. 9 a.m.–1 p.m. Residential areas, the Morris-Jumel Mansion, and a Baptist church service. $25; reserve by noon Sat. . . . Soul Food and Jazz tour, Thu., Fri., and Sat., 7:30–midnight, with dinner, music, and drinks. $60; reserve 24 hours ahead.

SOUTH STREET SEAPORT MUSEUM—On alternate Thurs., an early-morning walk around the **Fulton Fish Market,** at its busiest hour, from 6:30 (669-9416 to reserve); $12, including a chowder breakfast as a windup . . . **Harbor excursions** on the *Andrew Fletcher* and the *De Witt Clinton* (406-3434). Also three guided tours: a basic Museum tour, a behind-the-scenes tour of the restoration on the tall ship Wavertree, and a tour of the unrestored seaport. Daily at regular intervals, from the Pilothouse; included in admission price to Museum complex: $4, seniors $3, children $2. Documentary films and gallery talks.

BROOKLYN BOTANIC GARDEN—Sat. at 10:30 a.m. and Sun. at 1, guided tours of the grounds (first Sat. and Sun. of the month, the Local Flora section). 1000 Washington Ave. (718-622-4433). Free.

HISTORIC EAST HAMPTON—Fri. and Sat. in July and Aug., at 10 a.m., from the Clinton Academy, 151 Main St. $4; seniors and under 12 $2.50; $10 per family (516-324-6850).

LANDSCAPE TOURS OF SUNNYSIDE, Washington Irving's home in Tarrytown (914-631-8200). Weekends, included in admission to the house: $4, $3.50 seniors, $2.50 children 6–14.

URBAN PARK RANGERS—Walks and workshops, free unless noted. Call borough offices for weekend lineup: Bronx, 548-7880 or 589-0096. Brooklyn, 718-287-3400. Manhattan, 397-3091. Queens, 718-699-4204. Staten Island, 718-442-1304.

OUTDOORS CLUB—Write P.O. Box 227, N.Y. 10021, for schedule of country hikes (876-6688 eves. before 10). Also, city walks: 8/10, meet at 1, at N.W. corner of 51st St. and First Ave., for a walk around Beekman Place and Sutton Place, and the small parks that overlook the East River. $1 (876-6688, nights before 10).

SPORTS

BASEBALL—**Yankees** (Yankee Stadium, the Bronx; 293-6000): 8/4–8/7 at 7:30 vs. Milwaukee; 8/8 at 7:30, 8/9 at 2, and 8/10 at 1:30 vs. Kansas City; 8/11–8/13 at 7:30 vs. Cleveland. $3–$9.75.

HORSE RACING—**Belmont** will reopen 8/27.

STEPS—***Reservoir Run*** *8/16 at 9 a.m. (open to all ages* and paces): Over 1,000 runners are expected to participate in this 3-mile running event, sponsored by the New York Road Runners Club, through Central Park. Begins and ends at 90th St. and 5th Ave. Call New York Road Runners Club, 860-4455, for further information. $6 (NYRRC members), $7 (non-members) through 8/6; $7 (NYRRC members), $9 (non-members) from 8/6–8/16.

CHILDREN

LINCOLN CENTER OUT-OF-DOORS: At Fountain Plaza—8/7 at 10:30: "Deadwood Dick, the Black Cowboy," presented by Off Center Theatre. Free . . . At North Plaza—8/9 at noon: "Side Shows," featuring

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OTHER EVENTS

participatory cartooning by Payton Wilkinson and Timothy Siciliano. Free. . . At Fountain Plaza—8/12 at 10:30: "African and Black-American Storytelling," presented by Theatre Works/USA. Free.

CELEBRATE JAMAICA INDEPENDENCE WEEK with a couple of free events: 8/7, 9–5, a celebration for ages 3–12, with folklore stories, food, dancing, arts, crafts; Flatbush Action Day Care Program, 525 Parkside Ave., Brooklyn. And in the Bronx, 8/9, 10–2, a show by magicians, storytellers, foods, prizes, and a dance contest; at the Jamaica Progressive League, 2230 Light St. and Dyer Ave.

A STORY HOUR at the Brooklyn Historical Society (128 Pierrepont St., Brooklyn; 718-624-0890). 8/7 at 2:30: Children ages 4–8 can enjoy folktales from around the world, music, and mime presented by Marcia Lane. Free (children must be accompanied by an adult).

GENERAL MINERAL'S MUSICAL MEDICINE SHOW at Central Park Dairy (64th St. east of the Carousel; 685-0193). 8/7 at noon: Enjoy a musical vaudeville adventure presented by the Floating Hospital Children's Theatre. Free.

JOURNEY INTO JAZZ at Central Park Bandshell (mid-park at 72nd St.; 397-3156). 8/10 at 1: Children and parents can discover the influence of jazz on much of today's music. Free.

NEW YORK KIDS ON STAGE—Music, theater, dance. Riverside Park Rotunda, at 79th St. 8/12 at noon. Free.

LITTLE HOUSE OF COOKIES presented by TADA! at the Irish Arts Center (553 W. 51st St.; 627-1732). 8/4–8/6, 8/10–8/13, and 8/17–8/20 at 1 and 3; also 8/11 and 8/18 at 7:30 p.m.: A musical based on Eleanor Clymer's book. Adults, $5.50; children, $5 (must reserve).

JAMES ROSENQUIST: PAINTINGS 1961–1985 at the Whitney Museum (945 Madison Ave. at 75th St.; 570-3652). Every Wed. at 10 a.m., through 8/27: Enjoy a one-hour family tour of this exhibition designed especially for elementary-school children and their parents (must reserve). Free.

A STORY HOUR at the Intuflo Hardware Store (199 E. 4th St. between Aves. A and B; 741-3000). Every Tue. at 1 and every Sat. at 2 through the summer: Traditional and original stories presented by Holly Wolf. Refreshments will be served. Free.

BEAUTY AND THE BEAST at the Penny Bridge Playhouse (Assumption Church, 59 Cranberry St. between Henry & Hicks Sts., Brooklyn; 718-522-0255). 8/5–8/7 and 8/12–14 at 10:30 a.m. and 1:30, 8/8 at 10:30 a.m., and 8/11 at 1:30: A tale of a selfless beauty and the glorious beast/prince, set to music. $3.75.

RICHMONDTOWN RESTORATION (441 Clarke Ave., Staten Island; 718-351-1617). 8/7 at 1:30: "Pirates of Penzance," by Kids on Stage. . . Every Wed.: Farm Animals. Every Thu.: Pony Rides. . . Daily: Museum of Childhood—Collection of antique dolls, toys, and other childhood memorabilia. Adults, $2; seniors and students, $1.50; children, $1; members and under 3 years, free. Hours: Wed.–Fri., 10–5, Sat. and Sun. 1–5, and Mon., 1–5.

LITTLE RED RIDING HOOD will be performed by the Fanfare Theatre Ensemble at the Westbury Music Fair (Brush Hollow Rd., Westbury, L.I.; 516-333-0533). 8/7 at 10:30 a.m. and 1:30 p.m. $4.

LONG-RUNNERS—Off Center Theatre Inc. (436 W. 18th St.; 929-8299): "Hansel and Gretel" Tue.–Thu. at 10:30 a.m. 8/5–8/6 and 8/12–8/14; "Frankenstein" Tue.–Thu. at 1 p.m. 8/5–8/6 and 8/12–14. $3.50. Special program 8/7 at Lincoln Center (see Lincoln Center above). . . **13th Street Repertory Company** (50 W. 13th St.; 675-6677): "Rumple Who?" Sat. and Sun. at 1; "The Snow White Show" Sat. and Sun. at 3; "The Dancer From Outer Space" Wed. at 1 through 8/27. $3.

FAIRY TALES AND FABLES, a musical. Theater Workshop (Fantasy Playhouse, 317 Merrick Rd., Lynbrook; 518-599-1982). Sun. at 2, through 8/17. $4.

METROPOLITAN MUSEUM OF ART (Fifth Ave. at 81st St.; 570-3932)—Weekend activities include studio workshops, films, drawing classes. Sat. at 11 and 2:30 and Sun. at 11: gallery talk and sketching for children 5–12 (Uris Center for Education). Free (except studio workshops).

CITY OF NEW YORK PARKS AND RECREATION—At the **Hans Christian Andersen Statue** (76th St. and 5th Ave.; 360-8140). 8/9 at 11: "The Golden Phoenix," performed by Teresa Miller; "She Who Wanted to See God," performed by Penninah Schram. Children of all ages can enjoy a different story each week every Saturday at 11 (through 9/30). Free . . . At **Heckscher Puppet House** (north of Seventh Ave. and Central Park South, Central Park; 397-3089)—"The Emperor and the Nightingale," about a king, a housemaid, and a songbird. Mon.–Fri. 10:30 a.m. and 12 noon. $2. . . At **Prospect Park** (Picnic House, Prospect Park W. and 3rd St., Brooklyn; 718-788-0055). 8/9 at 1: "The Boy Who Wished to Live Forever," by Ragabash Puppets. $2; children (under 5) free . . **Clay Pit Ponds State Park Preserve,** S.I. Sat. parent-tot nature programs. 8/9 at 10:30: "Scents of Summer."

BROOKLYN PARKS—At Carroll Park (Carroll St. between Court and Smith Sts.) 8/5 at 1: "Street Drawing With Claudia Bostick"; 8/12 at 1: "Found Objects Sculpture With Richard Thomas." Free. . . At **Mount Prospect Park** (Eastern Pkwy.) 8/6 at 1: "Young Dancers in Repertoire." Free. . . At **Coffey Park** (Columbia and Bay Sts.) 8/7 at 1: "Street Drawing With Claudia Bostick." Free. . . At **Brower Park** (Brooklyn and St. Marks Ave.) 8/11 at 1: "Street Drawing With Claudia Bostick." Free. . . At **McKinley Park** (75th St. and Ft. Hamilton Pkwy.) 8/13 at 1: "Richard Stillman—Musician and Storyteller." Free. . . At **Lower Highland Park** (Jamaica Ave. and Elton St.) 8/10 at 2: "Hansel and Gretel." Free. . . At **Pierrepont Street Playground** (Brooklyn Hts. Promenade at Pierrepont St. Playground) 8/6 at 7:30: "Magpie Puppets." Free.

CHILDREN'S MUSEUM OF MANHATTAN (Manhattan Laboratory Museum, 314 W. 54th St.; 765-5904)—8/9 and 8/10 at 11:30, 1:30, and 3: "American Music"—Children can learn about percussion instruments, the science of sound, and how to make seed shakers; call for information on summer day-camp programs. Summer Hours: Tue.–Sun. 11–5. Adults, $2 (weekends) and $1 (weekdays); children, $3 and $2.

NEW YORK PUBLIC LIBRARY—Ottendorfer Branch (135 2nd Ave.; 674-0947). Every Wed. through 8/27 at 4 p.m.: "Reading Aloud Program," for all school-aged children. Every Fri. through 8/8 at 2:30 p.m.: "Beadwork-on-a-Loom," a Native American craft workshop for children ages 8–12. Free (but must preregister). . . **The Kids Project**, a puppet show designed to teach non-disabled children about various disabilities, will also be performed at several branches. 8/5 at 2: **Seward Park** branch (192 E. Broadway; 477-6770). . . 8/6 at 2: **Chatham Square** branch (33 E. Broadway; 964-6598). . . 8/7 at 11: **Ninety Sixth Street** branch (112 E. 96th St.; 289-0908). . . 8/8 at 2: **High Bridge** branch (78 W. 168th St., Bronx; 293-7800). Free.

AMERICAN MUSEUM OF NATURAL HISTORY (C.P.W. at 79th St.; 873-4225)—Mon., Tue., Thur., Sun. 10–5:45; Wed., Fri., Sat. 10–9 p.m. Sugg. donation: $1.50, adults $3; Fri. and Sat., 5–9, free. Natural-science exhibits, dioramas, models, etc. Also the Naturemax Theater, with films, daily; the Natural Science Center, Tue.–Fri. 2–4:30: Sat. and Sun. 1–4:30; the Discovery Room, Sat. and Sun. noon–4:30.

BROOKLYN CHILDREN'S MUSEUM (145 Brooklyn Ave.; 718-735-4400)—8/7 at 6: "Clown Families," by Georga Accola. 8/9 at 1:30 and 3: "One, Two Monster Zoo," by Rod Young Puppets. 8/11 at 1: "Street Drawing," by Claudia Bostick. Also daily: "Portraits—Examining the Family Picture,"—Using artifacts from the museum collection, children can examine human, plant and animal families from their own perspective. Summer Hours: Mon., Wed., and Fri. 10–5; Thu. (family night) 10–8; Sat., Sun., holidays 10–5. Donation.

QUEENS MUSEUM (New York City Building, Flushing Meadow-Corona Park, Flushing; 718-592-2405). 8/5 at 10:30 and 1:30: "Shape Your Space"—Create an exciting outdoor environmental sculpture with the use of non-traditional materials. 8/12 at 10:30 and 1:30: "Behind the Scenes"—Youngsters will design and build their own set model for the film of their choice. 50 cents. Tue., Thu., and Fri. 10–5; Wed. 10–8; Sat. and Sun. 12–5:30.

STATEN ISLAND CHILDREN'S MUSEUM, at Snug Harbor (940 Richmond Terrace; 718-273-2060). Now previewing in the third floor Main Gallery: "Building Buildings," an exploration into the world of architecture. . . Also "Big Top Puppets," in Gallery One. 8/9 at 1 p.m.: "Calle, Strade Strasse," a trio of international musicians will perform outdoors. 8/10 at 3 p.m.: "The Jungle Book," a puppet production based on the famous children's book. Reservations for all performances are required. Tue.–Fri., 1–4, Sat. and Sun., 11–5. $2.

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–5. D Sun.–Thurs. 5–11:30, Fri.–Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC.**

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tues.–Thurs. noon–11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

THE BEACH HOUSE—399 Greenwich St., at Beach St., 226-7800. Casual. Mexican. Spcls: fresh crabmeat enchiladas, chile relleno, shrimp in garlic sauce. L Tues.–Fri. noon–4. D Tues.–Thurs. & Sun. 4–midnight, Fri. & Sat. 4–1 a.m. Closed Mon. **(I)** **AE, CB, DC, MC, V.**

BON TEMPS ROULER—59 Reade St., at Broadway, 513-1333. Casual. Cajun/Creole. Spcls: grilled redfish with love sauce, barbecued shrimp, voodoo stew. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE.**

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: breast of duck with ginger cassis sauce, fricassee of St. Jacques with wild mushrooms, lobster neptune. L Tues.–Fri. noon–3:30. Br. Sat.–-Sun. noon–3:30. D Sun.–Thurs. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC.**

EL CORTIJO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. & Sun. noon–midnight. **(M)** **AE, DC, MC, V.**

FLUTIE'S PIER 17 OYSTER BAR & RESTAURANT— 89 South St., 693-0777. Casual. American. Spcls: steak, lobster, grilled swordfish. Res. sug. L Mon.–Fri. 11:30–5. Br Sat.–Sun. 11:30–3. D daily 5–11. Private parties for 10–400. **(M)** **AE, CB, DC, MC, V.**

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, baked chicken a la Washington. B Mon.–Fri. 7:30–10. L Mon.–Fri. 11:30–4. D Mon.–Fri. 5–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American/classic. Spcls: scallop ravioli with leek & fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provencal. Res. sug. D Mon.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m. Br Sun. 11:30–8:30. Ent. Parking avail. **(M)** **AE, CB, DC, MC, V.**

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.–Fri. 6:30–10:30, Sat.–Sun. from 7:30. L Mon.–Fri. 11:30–3:30, Sat. noon–3:30. Br Sun. 11–3. D Sun.–Thurs. 5–11:30, Fri.–Sat. 6–10:30. **(M)** **AE, CB, DC, MC, V.**

LIBERTY CAFE—Pier 17, South St. Seaport, (3rd fl.), 406-1111. Casual. American regional. Spcls: Nantucket scallop pot-pie, char roasted L.I. duck, pizzas from wood-burning oven. Res. sug. L Mon.–Sat. 11:30–5. Br Sun. noon–3. D Mon.–Sat. 5–11:30, Sun. 3–11. **(M)** **AE, CB, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate souffle with burnt almond sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5–10. Barroom: 11:30 a.m.–1 a.m. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

MASSIMO—110 W. Broadway, at Reade St., 349-5566. Casual. Italian. Spcls: rotolo Massimo, samponi alla bosca, veal lugure. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)** **AE, DC.**

OMEN—113 Thompson St., 925-8923. Casual. Provincial Japanese. Spcls: seafood, sashimi, tempure, suppon-softshell-turtle, pasta of the house. Res. nec. D Tues.–Sun. 5:30–11:30. Br Sat.–Sun. 11:30–4:30. Closed Mon. **(M)** **AE.**

PATISSERIE LANCIANI—177 Prince St., 477-2788. Casual. Continental. Spcls: saucisson l'ail en brioche, scrambled eggs with salmon roe, French/Viennese pastries & cakes. B daily 8–2. L & D daily noon–10 p.m. Br Sat.–Sun. 9–4 p.m.**(I-M)** **AE.**

PATRISSY—98 Kenmare St., at Mulberry St., 226-2888. Casual. Italian. Spcls: spedino alla Romano, linguini with lobster sauce, scaloppine alla collina. Res. sug. L Mon.–Fri. noon–3. D daily 5–11 p.m. Private parties for 25. **(M)** **AE, CB, DC, MC, V.**

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts., 966-3518. Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.–Fri. 6:30–11:30, Sat.–Sun to midnight. **(M-E)** **AE, MC.**

ROEBLING'S BAR AND GRILL—11 Fulton St., 608-3980. Casual. American/seafood. Spcls: fresh Norwegian salmon in mustard sauce, Roebling's fish stew, grilled sirloin steak. Res. sug. L Mon.–Sat. 11:30–5. Br Sun. 11:30–4:30. D Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Bar open till 2 a.m. **(M)** **AE, CB, DC, MC, V.**

RUGGERO'S—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.–Fri. noon–midnight, Sat. to 1 a.m. Strolling guitarist Mon.–Sat. Valet parking. **(M)** **AE, MC, V.**

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thurs. 11:30 a.m.–midnight., Fri. to 1, Sat. 1–1, Sun. 1–11. Private room for banquets. Valet parking for D. Ent. **(M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat & vegetarian chili, frozen margaritas. Res. sug. Open Sun.–Wed. 11:30 a.m.–11 p.m., Thurs.–Sat. to midnight. Br Sat.–Sun. 11:30–4:30. **(I)** **AE, MC, V.**

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M) Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American/Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.–Fri. noon–4. D Sun.–Thurs. 4–10, Fri.–Sat. to 11. Private parties 25–150. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

AUNTIE PASTA—611 Hudson St., at 12th St., 645-8622. Casual. Italian. Spcls: Auntie's anti-pasto, penne with cold tomato, basil and morzarella; tri-color fusilli with zuchinni & tomatoes, pizza with four cheeses, sweet & hot sausage pizza. Open Sun.–Thurs. 3–11 p.m., Fri.–Sat. 3–1 a.m. **(I)** **No credit cards.**

CALIENTE CAB CO.—61 Seventh Ave. South, at Bleecker St., 243-8517. Casual. Mexican. Spcls: frozen Margaritas, Mexican stand-off, camarones à la diabla, chimichangas. Br & L daily noon–5. D daily 5–3 a.m. **(I)** **MC, V.**

CARAMBA II—684 Broadway, at Third St., 420-9817. Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CORNELIA STREET CAFE—29 Cornelia St., 989-9319. Casual. French country. Spcls: homemade country pate, roast double breast of chicken with fresh herbs, baked fillet of sole with orange zest & lemon, fresh pasta with broccoli and chevre. Res. sug. B Mon.–Fri. 9–11. Br Sat.–Sun. 9–5. L Mon.–Fri. noon–6. D daily 6–1 a.m. Private parties for 30–45. Ent. **(I-M)** **AE, MC, V.**

DA SILVANO—260 Sixth Ave., 982-0090. Casual. Florentine. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–11. **(M)** **AE.**

DURANGO—105 E. 9th St., 674-6030. Casual. Mexican/California style. Spcls: snapper Acapulco, rellenos del mar, bisteck picado. Res. sug. L daily noon–4. D Sun.–Thurs. 4–11:30, Fri.–Sat. to midnight. **(I–M)** **AE, CB, DC.**

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30–3. D Sun.–Thurs. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

EL FARO—823 Greenwich St., 929-8210. Casual. Spanish. Spcls: chicken villarroy, mariscada egg sauce, extrena. No res. L Mon.–Fri. 11–3. D Mon.–Thurs. 3–midnight, Fri. to 1 a.m., Sat. noon–1 a.m., Sun. 1–midnight. **(M)** **AE, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St., 620-4020. Casual. American. Spcls: roast quail salad with marinated mushrooms, red potatoes & sherry vinegar-walnut oil dressing, grilled tuna with confit tomato & lemon basil pasta, warm raspberry gratin with Grand Marnier butter. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thurs. 6–11, Fri. to 11:30, Sat. 5:30–11:30, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican/Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.–11:30 p.m. Private parties for 30. **(I)** **AE, DC, MC, V.**

GULF COAST—489 West St., at W. 12th St., 206-8790. Casual. Southern/Gulf Coast. Spcls: peppered redfish, homemade tomales, whole crawfish. No res. D only Mon.–Thurs. 5–11:45, Fri.–Sat to 12:45, Sun. 4–11:30. **(M)** **No credit cards.**

HUNAN BALCONY—305 Sixth Ave., bet. Carmine & W. 3rd Sts., 807-0005. Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** **AE, CB, DC, MC, V.**

LA GRANDE CORNICHE—180 Christopher St., 206-0727. Dress opt. American/nouvelle. Spcls: sautéed salmon with pistachio butter, scallops en papillote with tomato basil butter sauce, filet mignon with leeks. Res. sug. D daily 6–11:30. S 11:30–2 a.m. Br Sat.–Sun. noon–4. Ent. nightly. **(M)** **AE, DC, MC, V.**

LAS VENTANAS—330 Bleeker St., at Christopher St.,924-4249. Casual. Mexican. Spcls: fresh fruit, margaritas, beef, chicken, or vegetable fajitas, chimichangas, vegetarian selections. D Sun.–Thurs. 4–11:30, Fri.–Sat. 4–1 a.m. Br Sat.–Sun. noon–4. **(I)** **AE, CB, DC, MC, V.**

LA TULIPE—104 W. 13th St., 691-8860. Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valenciennoise. Res. nec. D only Tues.–Sun. 6:30–10. Closed Mon. **(E)** **AE, CB, DC, MC, V.**

MONTE'S—97 MacDougal St., 228-9194/674-9456. Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.–Sun. noon–11 p.m. Closed Tues. **(M)** **AE, CB, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St., 260-3434. Casual. Continental. Spcls: baked crabmeat Creole, pan-fried whole bass with scallions & ginger, grilled sliced sirloin with cracked pepper, olive oil & lemon, fresh & smoked salmon salad. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–4, Sun. 11–4:30. D Sun.–Thurs. 6–11:30, Fri. to 12:30, Sat. 6:30–12:30. Ent. nightly from 9:30. **(M)** **AE, CB, DC, MC, V.**

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.–Sun. noon–3. D Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.–Fri. noon–3. D Mon.–Thurs. 3–9, Fri. to 10, Sat. to 11:30. Ent. Fri. & Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

TEXARKANA—64 W.10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6–midnight. S Tues.–Sat. midnight–3:45 a.m. Private parties. **(M)** **AE, DC.**

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads. Res. sug. L Mon.–Fri. 11:45–3:30. Br Sat. noon–4, Sun. from 11. D daily 5:30–11. **(M)** **AE, CB, DC, MC, V.**

UKRAINIAN RESTAURANT—132 Second Ave., at 8th St., 533-6765. Casual. Ukrainian. Spcls: blintzes, pierogis, stuffed cabbage, chalah bread. Open Mon.–Thurs. 11 a.m.–midnight, Fri.–Sun. to 1 a.m. Br Sat.–Sun. 11–5. Private parties for 100. **(I)** **AE, DC, MC, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D daily 5–11. Br Sun. noon–4. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

CRYSTAL FOUNTAIN—Grand Hyatt Hotel, Park Ave. at 42nd St., (Grand Central), 850-5998. Casual. Continental. Res. sug. Open 6:30 a.m.–midnight daily. Spcl. Br Sun. 10:30–3. Pianist Mon.–Fri. 8 a.m.–2 p.m. **(M)** **AE, CB, DC, MC, V.**

EL CHARRO ESPANOL—58 E. 34th St., 689-1019. Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thurs. 11:30–10:30, Fri.–Sat. to 11, Sun. noon–10:30. **(M)** **AE, CB, DC, MC, V.**

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.–Sat. 5–11. Closed Sun. **(I-M)** **AE.**

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open for L & D Sun.–Fri. noon–midnight, Sat. to 2 a.m. Spcl. pre-theater D. **(M)** **AE, MC, V.**

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonnette d'agneau aux herbes, ratatouille. Res. nec. L Mon.–Fri. noon–2:30. D daily 6–11. **(M)** **AE, DC, MC, V.**

MINDY'S—212 E. 42nd St., in the New York Helmsley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 5–10:30. S 10:30–midnight. Light entrées served between meals. Ent. **(M)** **AE, CB, DC, MC, V.**

NICOLA PAONE—207 E. 34th St., 889-3239. Formal. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. & 8/18–9/2. **(E)** **AE, CB, DC.**

OLE—434 Second Ave., bet. 24th & 25th Sts., 725-1953. Casual. Spanish. Spcl: mariscada. L Mon.–Fri. 11:30–3. D Sun.–Thurs. 4–11, Fri.–Sat. to midnight. Guitarist Wed.–Sun. Reduced rate parking in bldg. **(I-M)** **AE, MC, V.**

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30–9:30. Closed Sat. & Sun. **(M)** **AE, CB, DC, MC, V.**

PER BACCO!—140 E. 27th St., 532-8699. Jacket required. Northern Italian. Spcls: osso buco Milanese, vitello Valdostano, gnocchi al pesto. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PETE'S TAVERN—129 E. 18th St., at Irving Pl., 473-7676. Casual. Italian/American. Spcls: shrimp scampi, veal marsala, chicken alfredo. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Thurs. 3–midnight, Fri. 3–1 a.m., Sat. 11:30 a.m.–1 a.m., Sun. 11:30 a.m.–midnight. Private parties for 50. Outdoor cafe. **(M)** **AE, CB, DC, MC, V.**

RITZ CAFE—2 Park Ave., at 32nd St., 684-2122. Casual. Southern. Spcls: spicy Mississippi catfish with jalopeno-cilantro sauce, three smothered quails with dirty rice, drunken shrimp. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Closed Sun. **(M)** **AE, MC, V.**

SAL ANTHONY'S—55 Irving Place, bet. 17th–18th Sts.,982-9030. Casual. Italian. Spcls: fresh fettuccine with porcini mushrooms, chicken with olive oil and garlic, hot and cold antipasta. Res. sug. L Mon–Fri. noon–3. Br Sat.–Sun. noon–4. D Mon.–Thurs. 3–11, Fri. 3–12:30, Sat. 4–12:30, Sun. 4–10. Private parties 20–100. **(M)** **AE, CB, DC, MC, V.**

SALTA IN BOCCA—179 Madison Ave., bet. 33rd–34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.–Fri. noon–3. D Mon–Thurs. 4–10:30, Fri. to 11, Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle/Continental. Spcls: sauteed snapper filet rubbed with black pepper, thyme, and garlic; pan-fried Long Island duckling with plums and apricots, filet of beef with goose liver, chocolate truffle cake. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–11. Pre-theater D 5:30–7:30. Ent. 5:30–1. **(M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

THE BALLROOM—253 W. 28th St., 244-3005. Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. D Tues.–Sat. 5–midnight. Tapas bar. Complete D. Ent. Closed Sun.–Mon. **(M)** **AE, MC, V.**

CADILLAC BAR—15 W. 21st St., 645-7220. Casual. Tex/Mex. Spcls: fajitas, cabrito, mesquite grilled shrimp, nachos. Res. sug. Open Sun.–Thurs. 11:30 a.m.–2 a.m., Fri.–Sat. to 4 a.m. Buffet Br Sat.–Sun. 11:30–3. Private parties for 250. **(I–M)** **AE, DC, MC, V.**

CHELSEA TRATTORIA ITALIANA—108 Eighth Ave., 924-7786. Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini alla Leone. Res. sug. L Mon.–Sat. noon–5. D Mon.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.–Fri. 11:45–3:30. D Mon.–Fri. 3:30–9. Complete L & D. Closed Sat. & Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

890 CAFE—890 Broadway, bet. 19th–20th Sts., 260-4882. Casual. American/international. Spcls: carpaccio, tagliolini with grilled vegetables, penne alla vodka, soft shell crab sandwich. B Mon.–Fri. 8–noon. L Mon.–Sat. noon–5:30. D Mon.–Sat. 5:30–11. Closed Sun. **(M)** **AE, MC, V.**

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon–midnight. Inexpensive lobster special daily. **(M)** **AE, DC, MC, V.**

GIORDANO—409 W. 39th St., 947-9811. Dress opt. Northern Italian. Spcls: osso buco, veal tonnato, homemade pasta, gnocchi. Res. sug. L daily noon–5. D daily 5–midnight. Private parties for 40. Ent. Tues.–Sat. from 8:30. **(M)** **AE, CB, DC, MC, V.**

HAM HEAVEN—8 W. 38th St., 719-2136. Casual. American. Spcls: mountain pie, ham & sweet potatoes, garden salad, crab & shrimp salad. Res. sug. L Mon.–Fri. noon–5. D Mon.,Tues.,Fri. 5–9, Wed.–Thurs. to 10. Ent. Mon.–Fri. Closed Sat.–Sun. thru 9/2. **(M)** **AE.**

HIDEAWAY—32 W. 37th St., 947-8940. (John Drew Barrymore's former townhouse.) Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thurs. 5–11, Fri.--Sat. to midnight. Complete D 5–10. Music Mon.–Thurs. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

INDIAN OVEN II—913 Broadway, bet. 20th & 21st Sts., 460-5744. Casual. Indian. Spcls: patra-ni-nachi, tandoori chicken, handi biryani. Res. nec. L daily noon–3. D Sun.–Thurs. 5:30–11:30, Fri.–Sat. to midnight. Private parties for 25–30. **(I)** **AE, CB, DC, MC, V.**

JOLSONS—400 W. 42nd St., 564-0004. Casual. Continental/American. Spcls: steak au poivre, stuffed pork chop, fresh pasta. Res. sug. L Mon.–Fri. 11:30–4. Br Sun. noon–4. D daily 5–11:30. Ent. nightly. Private parties for 50–75. **(M)** **AE, CB, DC, MC, V.**

KEENS—72 W. 36th St., 947-3636. Casual. American/Continental. Spcls: Keens mutton chop, burnt duck, medallions of veal with vermouth & capers, steamed salmon basket. Res. nec. L Mon.–Fri. 11:45–2:45. D Mon.–Fri. 5:30–11. Private parties for 8–200. Closed Sat.–Sun. during July & Aug. **(M)** **AE, DC, MC, V.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 & all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PAMPLONA—822 Ave. of the Americas, bet. 28th & 29th Sts., 683-4242. Casual. Spanish. Spcl: fillet of sole Marbella. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–11, Fri.–Sat. to midnight. Ent. Tues.–Sat. from 6 p.m. Private room for parties. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

THE RIVERANDA/THE EMPRESS OF NEW YORK—Pier 62, W. 23rd St. & Hudson River, 929-7090. Formal. International/Continental. Spcls: breast of chicken express, coulibiac of Norwegian salmon, rack of lamb. Res. nec. L cruise boards at noon. D cruise boards at 7 & 9 p.m. Br Sun. at 12:30. Private parties for 15–700. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30–11:30. Br Sun. noon–4. **(I-M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 702-5014. Dress opt. American/southwest France. Spcls: carpaccio salad, lobster & vegetable terrine, grilled John Dory andouillette with mustard sauce, roast lamb chops wrapped in chopped vegetables & herbs. Res. sug. B daily 7–11. L daily noon–2:30. D daily 6–11. Br Sat. 11–3. Champagne buffet Br Sun. 11:30–3. Prix fixe L & D. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

BUKHARA—148 E. 48th St., 688-0810. Casual. Bukhara. Spcls: frontier roasted lamb, duck Bukhara, mellow cream chicken, frontier dal. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11. **(M)** **AE, CB, DC, MC, V.**

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French/Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. D daily 7–2 a.m. Ent. nightly. **(E)** **AE, CB, DC, MC, V.**

CHEESE CELLAR—125 E. 54th St., 758-6565. Casual. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.–Thurs. 11:30 a.m.–11, Fri. to midnight, Sat. from 5. Br Sun. 11:30–3. **(I)** **AE, CB, DC, MC, V.**

CHEZ VONG—220 E. 46th St., 867-1111. Dress opt. Cantonese/Hunan/Szechuan. Spcls: dim sum, orange flavored beef or chicken, fillet of flounder stir-fried with chinese vegetables, Peking style pork loin. Res. sug. L daily 11:30–3. D daily 6–11:30. Private rooms for 8-60. **(E)** **AE, CB, DC.**

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30–3, Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St., 421-0900. **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal emince with roesti or spaetzli, breast of duckling with blueberries. Res. sug. B Mon.–Sat. 7–11, Sun. to 11:30. L Mon.–Sat. 11–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, lobster a riabatta. Res. sug. Open Mon.–Thurs. noon–midnight, Fri. to 1 a.m., Sat.–Sun. 4–1. **(M-E)** **AE, CB DC, MC, V.**

FONDA LA PALOMA—256 E. 49th St., 421-5495. Dress opt. Mexican. Spcls: camarones à la Fonda, chiles rellanos, fajitas. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m., Sun. 5–10:30. Cocktail hour featuring complimentary Mexican hors d'oeuvres. Strolling guitarists.**(I-M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St., 754-9494. Formal. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:30; after-theater D 10–11:30. Res. nec. Closed Sun. **(E)**. **Bar Room:** L Mon.–Sat. noon–2. D Mon.–Fri. 7:30–11:30, desserts & cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St., 421-7588. Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

JAKE'S—801 Second Ave., at 43rd St., 687-5320. Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Pre-theatre D 5:30–7. Pianist Mon.–Sat. Free parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Berkshire Place, 753-5970. Formal. Cuisine courante. Spcls: lobster ravioli with truffle sauce, roast loin of veal in oregano butter sauce, poached halibut on spinach, celery & leeks. D daily 6–midnight. **(E)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11, Sun. 5–10:30. Private parties. **(E)** **AE, CB, DC, MC, V.**

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflé. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.–Fri. noon–2. D Mon.–Sat. 6–10. Closed thru 9/8. **(E)** **AE, CB, DC.**

MARTY'S EAST—209 E. 56th St., 935-7676. Casual. American. Spcls: sirloin steak, 3-4 lb. lobster, prime ribs of beef. Res.sug. L Mon.–Fri. 11:30–3. D daily 3–1 a.m. Ent. nightly. Private parties for 50. **(M-E)** **AE, CB, DC.**

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE QUILTED GIRAFFE—955 Second Ave., bet. 50th & 51st Sts., 753-5355. Formal. French nouvelle cuisine. Spcls: beluga caviar beggars purses, truffle ravioli, confit of duck, strudel of crabmeat. Res. nec. D Mon.–Fri. 6–10. Private parties. Closed Sat.–Sun. **(E)** **AE, CB, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St., 753-2444. Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St., 682-0483. Casual. N. Italian/American. Spcls: shrimp Romano, osso buco, veal Valdostano, fresh seafood. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Fri. 3–11, Sat. from 5. Private parties for 50. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and Western seating for Japanese food. Res. sug. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SICHUAN PAVILLION—310 E. 44th St., 972-7377. Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Fri. 3–11:30, Sat. 4–11:30. Dim sum Br Sat.–Sun. noon–4. Private parties for 10–30. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Thurs. noon–11, Fri. to midnight, Sat. 5–midnight, Sun. 4–11. **(M)** **AE, CB, DC, MC, V.**

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: salmon steamed with blackbeans, cold noodles with chili-sesame sauce, crispy shrimp with walnuts. Res. sug. L daily noon–3. D Sun.–Thurs. 5–11, Fri. to 11, Sat. to midnight. Private party room. **(M)** **AE, DC, MC, V.**

TRIANON ROOM—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French/Continental. Spcls: fricassée of lobster

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& scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7–11. L Mon.–Fri. noon–2:30. Br Sat.–Sun. noon–2:30. D daily 5:30–10. S 10–12:15. (M) **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M) Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental/nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30, Sat. 7:30–10:30, Sun. 8–10:30. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11–2:45. Ent. Cole Porter's own piano Tues.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E) The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30 p.m.–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7–11:30, Sun to noon. L Mon.–Sat. 11:30–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45 p.m. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.–3 a.m. **AE, CB, DC, MC, V.**

ZAPATA'S—330 E. 53rd St., 223-9408. Casual. Mexican. Spcls: chimichangas, chalups, veal Mexican style. L Mon.–Fri. noon–3. D daily 4:30–11. **(I)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ABRUZZI—37 W. 56th St., 489-8111. Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.–Fri., Sun. noon–11:30, Sat. to midnight. Complete L & D. Banquet room 20–100. **(M) AE, CB, DC, MC, V.**

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30, Sun. 6–11. Br Sun. noon–2:15. Late S buffet 9:30–12:30. Free D parking 5:30–1 a.m. **(M) AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: Maine lobster gazpacho, skewer of herb soused shrimp & scallops, fettuccine with crabmeat & asparagus tips, free-range chicken with herb mustard. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 11–4. L Mon.–Fri. 11–4. D daily 4–10. S daily 10–midnight. **(M)** **AE, CB, DC, MC, V.**

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Fri. 4:30–10. Pre-theater D. Closed Sat.–Sun. Free D parking. **(M)** **AE, CB, DC, MC, V.**

BARBETTA—321 W. 46th St., 246-9171. Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Garden dining. Closed Sun. **(E) AE, CB, DC, MC, V.**

BETWEEN THE BREAD—145 W. 55th St., 581-1189. Casual. American. Spcls: chicken pot-pie, fresh broiled salmon, chicken scarpariella. Res. sug. for D. Open for L & D Mon.–Fri. 11:45 a.m.–9 p.m., Sat. 5–9. Closed Sun. **(M) AE, CB, DC, MC, V.**

BLAKE'S—30 Rockefeller Plaza, bet. 49th & 50th Sts., 246-5811. Casual. American. Spcls: angel hair pasta with grilled vegetables, goat cheese with guacamole, duck wellington with jalapeno-corn stuffing and California cabernet sauce. Res. sug. Open L & D Mon.–Fri. 11 a.m.–10 p.m. Pre-theatre D 4:30–6:30. Closed Sat.–Sun. **(M) AE, MC, V.**

CAFE FUNDADOR—146 W. 47th St., 819-0012. Casual. Spanish. Spcls: mariscada, paella, veal Fundador. Res. sug. Open Mon.–Thurs. noon–11, Fri.–Sat. to midnight, Sun. 1–10. Private parties for 35. **(I-M)** **AE, CB, DC, MC, V.**

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.–Sat. 7–10:30. Br Sun. 10–3. L Mon.–Sat. 11:30–2:30. Piano bar ent. nightly 5–1. **(I-M) AE, CB, DC, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts., 245-7910. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, spiral of salmon filet, fresh fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–2 a.m. Bar till 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. **(M) AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St., 582-7141. Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11–3, Sun. from noon. S Mon.–Sat. from 10 p.m. **(M) AE, CB, DC, MC, V.**

D'ANGELO—242 W. 56th St., 247-1070. Casual. Italian. Spcls: crabmeat and morzarella di bufala, fettuccine with fresh artichoke sauce, spiedino di gamberi imperiale, piccata del sansovino. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Private parties for 70. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

EL JEREZ—234 W. 56th St., 765-4535/245-9817. Casual. Spanish/Mexican. Spcls: paella Valenciana, chicken with garlic sauce, chicken Mexican style. Res. sug. Open Mon.–Fri. noon–11 p.m., Sat.–Sun. 1–11. **(I-M) AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: soft shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Sat. 5–11, Sun. from 4:30. Complete L & D. **(M) AE, CB, DC, MC, V.**

FUJI—238 W. 56th St., 245-8594. Casual. Japanese. Res. sug. L Mon.–Fri. noon–2:45. D Mon.–Sat. 5:30–10:15. Complete L & D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

HO HO—131 W. 50th St., 246-3256. Casual. Classic Cantonese/Mandarin. L Mon.–Sat. 11:30–4. D Sun.–Thurs. 4–midnight, Fri.–Sat. to 1 a.m. Complete L & D. **(I) AE, CB, DC, MC, V.**

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

IROHA—142 W. 49th St., 398-9049. Casual. Japanese. Spcls: tempura, sukiyaki, sushi. Res. sug. L daily noon–3. D daily 5–11:30. Also **Iroha Sushi—1634 Broadway, bet. 50th–51st Sts.,** 315-3808. **(M)** **AE, CB, DC, MC, V.**

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian/Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Complete L & D. Private parties. Free parking 6–midnight. Closed Sun. **(M) AE, CB, DC, MC, V.**

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11:30 a.m.–1 a.m. Br Sun. 11:30–3. Prix fixe L daily noon–3. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

KING OF THE SEA—808 Seventh Ave., bet. 52nd–53rd Sts., 757-3522. Casual. Seafood. Spcls: bouillabaisse, Maryland crabcakes with Cajun sauce, steamed finnan haddie. Res. sug. L Mon.–Fri. noon–4. D daily 4–midnight. Pianist nightly from 6 p.m. **(M)** **AE, CB, DC, MC, V.**

KRAKATOA WEST—831 Eighth Ave., at 50th St., 581-2261. Casual. Indonesian. Spcls: ayam rica babangi, bebodok udang, sape babi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Closed Sun. **(I)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I) AE.**

LA RESERVE—4 W. 49th St., 247-2993/2995. Formal. Spcls: fricassée of snails with wild mushrooms, salmon & sole mousse, medaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L & D. Private parties for 100. Closed Sun. **(E) AE, DC.**

LATTANZI—361 W. 46th St., 315-0980. Dress opt. Jewish Italian. Spcls: carciofo alla guidea, cappellini primavera, cassola. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M) AE.**

LA VERANDA—163 W. 47th St., 391-0905. Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–10. Private parties for 10–200. Free parking from 6–midnight. Closed Sun. Also **La Veranda—60 E. 54th St.,** 758-5560. **(M) AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St., 489-1515. Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monk fish with savoy cabbage, lobster a la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Sat. 6–10:30. Private parties for 12. Closed Sun. **(E)** **AE, DC, MC, V.**

LE QUERCY—52 W. 55th St., 265-8141. Casual. French. Spcls: fresh Dover sole, venison in season, baby rack of lamb. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5–10:30. Complete L & D. Closed Sun. **(I-M) AE, CB, DC, MC, V.**

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au Calvados. Res. sug. L Mon.–Sat. noon–3. D Mon.–Fri. 5:30–11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(I-M) AE, CB, DC, MC, V.**

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–midnight. Private parties for 90. Ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

OSTERIA DEL CARSO—364 W. 46th St. 245-5530. Casual. Northern Italian. Spcls: sgombri in savor, pasta with snails, venison with polenta. Res. sug. D only Tues.–Sun. 5–midnight. Closed Mon. **(M) MC, V.**

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.–Thurs., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon. **(M) AE, DC, V.**

RASPUTIN RUSSIAN—371 W. 46th St., 586-1860. Casual. Russian/Jewish. Spcls: beef stroganoff, blini with red caviar, shashlyk, chicken tabaka, cutlet kiev. Res. sug. D daily 4–midnight. Ent. Fri.–Sun. Private parties 20–75. **(M) AE, MC, V.**

ROMEO SALTA—30 W. 56th St., 246-5772. Jacket required. Northern Italian. Spcls: homemade pasta, seafood, veal. Res. nec. Open Mon.–Fri. noon–11:30. Private parties for 60. Closed Sat. & Sun. thru August. **(E) AE, CB, DC, MC, V.**

ROSA'S PLACE—303 W. 48th St., 245-9223/586-4853. Casual. Mexican. Spcls: chimichanga del mar, carne assada, red snapper vera cruz. Res. sug. L Mon.–Sat. 11:30–4. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American/seafood. Spcls: whole gingered fish, Key West shrimp with lime & coriander, scaloppini of salmon with golden Oregon caviar. Res. nec. L Mon.–Fri. 11:45–3. Br Sat.–Sun. noon–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(E) AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd & 44th Sts., 307-6340. Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I) AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I) No credit cards.**

TENTH AVENUE JUKE BOX CAFE—637 10th Ave. at 45th St.,315-4690. Casual. Nouvelle American. Spcls: tuna steak au poivre, linguini & shrimp in tomato sauce. Res. sug. L Mon.–Fri. noon–3:30. D daily 5–1 a.m. Br Sat.–Sun. 11:30– 4. **(I) AE, MC, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American/Continental. Spcls: steak Diane flambe, fresh seafood. Res. nec. L Mon.–Sat. 11:30–3. D Mon.–Sat. 5–11. Ent. Tues.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.–Sat. noon–midnight. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. Reduced rate parking after 5 p.m.**(M)** **AE, CB, DC, MC, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St., 838-0440. Casual. American South Western. Spcls: venison/black bean chili, barbecued quail with creamy Mexican polenta, lobster corn chowder with poblano chilies and chayote. No res. L Tues.–Sat. noon–2:30. D Mon.–Sat

5-midnight. S Mon.-Sat. till 1 a.m. Closed Sun. (M) AE, CB, DC, MC, V.

CONTRAPUNTO—200 E. 60th St., 751-8616. Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red & green pepper. No res. L Mon.-Sat. noon-4:30. D Mon.-Sat. 4:30-11:30, Sun. 4-10. (M) AE, CB, DC, MC, V.

DEVEREAUX'S—160 Central Park South, in the Essex House, 247-0300. Jacket required for D. American. Spcls: crayfish bisque with raspberry brandy, salmon marinated in riesling wine, grilled fillet of veal with shitake mushrooms. Res. sug. B Mon.-Sat. 7-11:30, Sun. 7-10. L Mon.-Sat. noon-2:30. Br Sun. 10-2:30. D daily 5:30-10:30. Pre-theatre D 5:30-7. Post-theatre D 10:30-midnight. Pianist Tues.-Sat. & Br Sun. (M-E) AE, CB, DC, MC, V.

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Private parties for 15-50. Closed thru 8/10. (M) AE, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Jacket required. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. (M) AE, CB, DC, MC, V.

HARRY CIPRIANI—781 Fifth Ave., nr. 59th St., 759-9047. Jacket required. Italian. Spcls: Harry's baked green noodles with prosciutto, scallops thermidor, chicken cacciatore. Res. nec. B daily 7:30-10:30. L daily noon-3. D daily 6-10:45. (E) AE, CB, DC, MC, V.

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7-11, Sun. from 7:30. Buffet L daily noon-2:30. Cocktails daily 3 p.m.-2 a.m. Dessert buffet 10 p.m.-1 a.m. Pianist nightly. (M) AE, CB, DC, MC, V.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. (M) AE.

LE VEAU D'OR—129 E. 60th St., 838-8133. Dress opt. French. Spcl: rognons de veau sauté moutarde. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:15. Complete L & D. Closed Sun. (M) AE.

L'HOSTARIA DEL BONGUSTIO—108 E. 60th St.,751-3530. Dress opt. Italian. Spcls: risotto al radicchio, fettuccine al salmone, gamberoni al pompelmo. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. (M) AE, DC, MC, V.

THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.-Fri. noon-midnight, Sat.-Sun. 5-midnight. Private parties for 150. (E) AE, CB, DC, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Formal. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.-Fri. 7:30-9:45. L Mon.-Fri. noon-2:15. D daily 6-10:45. Pre-theater D 6-7. Complete L. (E) AE, CB, DC, MC, V.

THE NEW YORK DELICATESSEN—104 W. 57th St., 541-8320. Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot,matzo ball soup. Open 24-hrs daily. Private parties. (I-M) AE, DC.

PARK ROOM—36 Central Park So., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. (M) AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B daily 7-11. L Mon.-Sat. noon-3. Br Sun. noon-3. D Sun.-Mon. 5:30-10, Tues.-Sat. to 11. Pianist & dancing Tues.-Sat. (M-E) **Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11:30 a.m.-1 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. (M-E) **Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Sat. 7:30-11:30. L Mon.-Sat. noon-2:30. Br Sun. 11-3. Tea daily 3:30-7. "After 7": daily 7-1 a.m. (E) **Trader Vic's:** Dress opt. Continental/Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11:30. (M-E) AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les medaillons de veau au beurre aciule, l'escalope de saumon aux deux caviars, le pave au chocolat au coulis de menthe. Res. nec. D Mon.-Sat. 7:30-midnight. Disco dancing from 10:30. Closed Sun. (E) AE, CB, DC, MC, V.

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, supreme de volaille au confit de poireaux, salad Reginette. Res. sug. L Mon.-Sat. noon-5. D Mon.-Sat. 5:30-midnight. Closed Sun. (M) AE, CB DC, MC, V.

ROSA MEXICANO—1063 First Ave., at 58th St., 753-7407. Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.-Sat. noon-3:30. Prix fixe buffet Br Sun. noon-3:30. D daily 5-midnight. (M) AE, CB, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. Open daily 11:30 a.m.-midnight. S after 9:30. Complete D. Private parties. (M) AE, CB, DC, MC, V.

SHEZAN—8 W. 58th St., 371-1414. Dress opt. Northern India/Pakistan. Spcls: lamb sheesh kebab, tandoori chicken, grilled shrimps on skewers, palak gosht. Res. sug. L Mon.-Fri. noon-3. Br Sat.-Sun. 11:30-3. D Mon.-Sat. 5:30-11, Sun. 5-10. (M) AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St., & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. (M) AE, CB, DC, MC, V.

ZONA ROSA—211 E. 59th St., 759-4444. Casual. Mexican. Spcls: tequila shrimp, fajitas, chimichangas, chili rellenos. Res. sug. Open Sun.-Thurs. 11:30 a.m.-1 a.m., Fri.-Sat. to 2 a.m. (I-M) AE, CB, DC, MC, V.

Above 60th Street, East Side

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Middle Eastern/French. Spcls: taramosalata, red snapper a l'Egyptian, carre d'agneau Mediterranee, canard au poivre vert. Res. nec. D only Mon.-Sat. 6-10. Private parties. Closed thru Aug. (M) AE.

BARBIZON—140 E. 63rd St., in the Golden Tulip Barbizon Hotel, 715-6929. Casual. American/Continental. Spcls: fresh Dover sole prepared over 20 different ways, lobster ravioli, rack of lamb. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. 11-4. D daily 6-11. Private parties for 150. Pianist from 5 p.m. daily. (M) AE, CB, DC, MC, V.

BISTRO BAMBOCHE—1582 York Ave., bet. 83rd & 84th Sts., 249-4002. Casual. French/Continental. Spcls: paupiette de saumon, coquilles St. Jacques, sweetbreads. Res. sug. L Tues.-Sun. noon-5. D Tues.-Sun. 5-midnight. Prix fixe D. Closed Mon. (M) AE.

THE BOAT HOUSE CAFE—Central Park near 72nd St. & Fifth Ave., 517-2233. Casual. Regional American. Spcls: chilled poached Pacific salmon, country style veal chop, seafood fettucine. Res. sug. L Mon.-Fri. noon-4, Sat.-Sun. from 11:30. D Mon.-Thurs. 6-10, Fri.-Sun. to 11. Private parties for 25-100. Free trolley bus for the Boat House from E. & W. 72nd St. entrances from 7-midnight. (I-M) AE, CB, DC, MC, V.

CAFE LAVANDOU—134 E. 61st St., 838-7987. Formal. French. Spcls: ballotine de red snapper, cote de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Complete L & D. Closed Sun. (E) AE, CB, DC, MC, V.

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30-midnight. Br Sat.-Sun. noon-4. Complete D. Pianist nightly. (M) AE, MC, V.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental/American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger, & soy sauce, grilled swordfish with herb butter, stir-fried shrimp & vegetables, paillard of chicken. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-midnight, Sat.-Sun. 6-midnight. Br Sat. 11:30-3:30, Sun. to 4. Outdoor cafe. (I-M) AE, CB, DC, MC, V.

CAMPIELLO—1466 First Ave., bet 76th-77th Sts., 472-3333. Dress opt. Northern Italian. Spcls: scampi Tomaso, malfatti, veal bolognese. Res. sug. D only Mon.-Sat. 5:30-midnight, Sun. 4-11. (E) AE, CB, DC, MC, V.

CARAMBA IV—1576 Third Ave., at 88th St., 876-8838. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon-4. D daily 4-midnight. (I) AE, CB, DC, MC, V.

CARLYLE HOTEL—76th St., & Madison Ave., 744-1600. **Café Carlyle:** Formal. B Mon.-Sat. 7-11, Sun. 8-10:30. Buffet L Mon.-Sat. noon-3. Buffet Br Sun. noon-3. D Mon.-Sat. 6-11. (M-E). **Bemelmans Bar:** Daily noon -1 a.m. AE, CB, DC, MC, V.

FIORELLA—1081 Third Ave., bet. 63rd-64th Sts., 838-7570. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.-Fri. noon-4. Br Sat.-Sun. noon-4:30. D Mon.-Sat. 5-midnight, Sun. to 11. Private parties for 100. (M) AE, DC, MC, V.

FRIDAY'S—1152 First Ave., at 63rd St., 832-8512. Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.-Thurs. 11:30 a.m.-1 a.m., Fri.-Sat. to 3 a.m. Br Sat.-Sun. 11:30-4. (I) AE, CB, DC, MC, V.

IL MONELLO—1460 Second Ave., at 76th St., 535-9310. Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. (M-E) AE, CB, DC, MC, V.

IL VALLETTO—133 E. 61st St.,838-3939. Formal. Italian/Abruzzese. Spcls: cappelini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.-Fri. noon-3:30. D Mon.-Sat. 5:30-midnight. Closed Sun. (E) AE, DC.

JACQUELINE'S—132 E. 61st St., 838-4559. Jackets required. Swiss/French. Spcls: Jacqueline's specialties au champagne, shrimp in cream sauce with tomatoes and chives, poulet Jacqueline, duck with lime sauce and peppery pineapple. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-midnight. Bar til 1 a.m. Closed Sun. (M) AE, CB, DC, MC, V.

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.-Sat. 10-3:30. D Mon.-Thurs. 3:30-midnight, Fri.-Sat. to 1 a.m., Sun. 10 a.m.-11 p.m. Complete L & D. (I-M) AE, DC.

LA GOULUE—28 E. 70th St., 988-8169. Dress opt. French. Spcls: cheese souffle, seafood salad, steak frites. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-10:30. Closed Sun. (M) AE, DC, MC, V.

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton roti aux pommes sauce citron. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. (E) AE, CB, DC.

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: huitres gratinees au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes ameres. Res. sug. L Mon.-Sat. noon-3, Sun. noon-4. D Mon.-Sat. 6-11, Sun. 5-9:30. Private parties. (M) No credit cards.

LES PLEIADES—20 E. 76th St., 535-7230. Formal. French. Spcl: rack of lamb. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Spcl. early D 5:30-6:30. Closed thru 9/2. (M) AE, DC, MC, V.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. American/Continental. Spcls: fillet of St. Peter with crabmeat and pesto, crab ravioli with three cheeses, breast of chicken pecan. Res. sug. L Mon.-Fri. 11:30-3.D daily 5-midnight. Br Sat. 11:30-3, Sun. to 3:30. Private parties. Outdoor garden. (M) AE, DC, MC, V.

LUCULLUS—1647 Second Ave., bet. 85th-86th Sts., 570-9100. Dress opt. French. Spcls: sweetbreads with truffles & port wine sauce, turbot with morelle sauce, rack of lamb with basil crust. Res. nec. D Mon-Sat. 6-11. Private parties for 60. Closed Sun. (M-E) AE, DC.

LUSARDIS—1494 Second Ave., bet. 77th-78th Sts., 249-2020. Casual. Northern Italian. Spcls: tortolloni with four cheeses, veal martini, pesce spada romagnola. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. (M) AE, CB, DC, V.

MANHATTAN CAFE—1161 First Ave., at 64th St., 888-6556. Casual. American/Continental. Spcls: steak, chops, lobster, pasta. Res. sug. L Mon.-Fri. noon-5.

Prix fixe Br Sat.–Sun. 11:30–4. D daily 5–11:30. **(M-E)** **AE, CB, DC, MC, V.**

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. American. Spcls: pizza with mozzarella and fontina, pasta squares with Japanese herbs, chocolate raspberry terrine. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thurs. 5–12:30 a.m., Fri.–Sat. to 1:30 a.m. Br Sat. noon–5, Sun. from 11. Pre-theater D Mon.–Sat. 5–7. **(M)** **AE, CB, DC, MC, V.**

MME. ROMAINE DE LYON—29 E. 61st St., 758-2422. Casual. French. Spcls: 525 different omeletes, fresh salads, steak. Res. sug. L daily 11–3. D Mon.–Fri. 5–10. Pianist Mon.–Fri. 6–10. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

MR. SAM'S—1265 Third Ave., at 73rd St., 517-2020. Dress opt. American. Spcls: steak, seafood, lamb chop. Res. sug. Br Sun. 11:30–3. D daily 5–11. Ent. Private parties for 80. Outdoor cafe. **(E)** **AE, MC, V.**

NICKELS—227 E. 67th St., 794-2331. Casual. American/continental. Spcls: steak, veal chop, prime rib, fresh fish, chicken Portugese. Res. sug. D only Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Piano bar Mon.–Sat. from 8. **(M)** **AE, DC, MC, V.**

NICOLA'S—146 E. 84th St., 249-9850. Casual. Italian. Spcls: veal chop with green peppercorn sauce, striped bass marichiare, fettuccine verde fileto pomidore. Res. nec. D only 5:30–12:30 daily. **(M)** **No credit cards.**

PETROUCHKA—435 E. 86th St., 876-3800. Casual. Russian. Spcls: koulibiaka, blini with caviar, pelmeni. Res. sug. D only Mon.–Sat. 6–11. S Mon.–Sat. 9–4 a.m. Private parties for 150. Ent. Closed Sun. **(M–E)** **AE, MC, V.**

PIERRE HOTEL—2 E. 61st St., 838-8000. **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sauteed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theatre D Mon.–Sat. 6–7. Pianist daily 8–1. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

PIZZICO—1445 First Ave., at 75th St., 737-3328. Casual. Italian/provencale. Spcls: sweet pepper salad, capellini with pesto primavera, grilled lamb with tapenade, pizza classics. Res. sug. L Mon.–Sat. noon–4. Br Sun. noon–4. D Mon.–Thurs. 5:30–12:30, Fri.–Sat. to 1:30, Sun. to 11:30. **(M)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: brioche mousseline au ragout fin, le bouquet de homard au Noilly, filet de veau poele au gingenbre frais. Res. sug. B daily 7–10:30. L daily noon–2:30. D daily 6:30–10:30. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4–8 lb. lobster. Res. sug. L Mon.–Fri. noon–3. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

RASCALS—1286 First Ave., at 69th St., 734-2862. Casual. American. Spcls: hamburgers, salads, quiche. Open daily 11:30 a.m.–3 a.m. Jazz Br Sat.–Sun. 11:30–5. Music nightly from 10. **(I)** **No credit cards.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, filet mignon. Res. sug. L Mon.–Fri. noon–3. D Tues.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sat.–Sun. noon–3:30. Pianist Sat.–Wed. & Br. **(M)** **AE, CB, DC, MC, V.**

REGENCY HOTEL—540 Park Ave., at 61st St., 759-4100. **540 Park:** Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. D daily 6–10. Br Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. 11:30–4. D Sun.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m. Cocktails 4–7 incl. free hors d'oeuvres. Bar till 4 a.m. Br Sat. 11:30–4, Sun. from 11. Ent. Private parties. **(M)** **AE, DC, MC, V.**

SANT AMBROEUS—1000 Madison Ave., bet. 77th–78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon–3. D Mon.–Sat. 6:30–10:30. **(M)** **AE, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. American/continental. Spcls: salmon with golden caviar, boneless rack of lamb, fricassee of lobster, shrimp & scallops. Res. sug. D Mon.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m., Sun. to 11. Br Sat.–Sun. 11:45–4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. **(E)** **AE, CB, DC, MC, V.**

SILVER STAR—1236 Second Ave., at 65th St., 249-4250. Casual. Continental. Spcls: lobster, shrimp, steak, hamburger. Res. sug. Open daily 24 hrs. Br Sat.–Sun. 11–4. Complete L & D. **(I-M)** **AE, MC, V.**

THE STANHOPE—Fifth Ave., at 81st St., 288-5800. **The Dining Room:** Formal. Continental. Res. sug. B daily 7–11. L Mon.–Fri. noon–2:30. Br Sat.–Sun. noon–3:30. Tea daily 3–6. D daily 6–10:30. Pianist Len Berge, Tues.–Sat. 7–11. **The Terrace Outdoor Cafe:** Cocktails daily noon–11 p.m. **(E)** **AE, CB, DC, MC, V.**

TRUFFLES—696 Madison Ave., bet. 62nd–63rd Sts., 838-3725. Dress opt. Continental. Spcls: linguini with fresh pesto, grilled swordfish with red pepper sauce, veal with mushrooms & pears in brandy, fresh fish. Res. sug. L daily 11:30–5. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, West Side

BRASIL BRASIL—50 W. 77th St., 873-0437. Dress opt. Brasilian/Portugese seafood. Spcls: 3-lb. lobster, shrimp Brasil Brasil, feijoada. Res. sug. Open Mon.–Fri. 4–midnight, Sat.–Sun. from 1 p.m. Ent. Wed.,Fri. & Sat. Private parties for 180. **(M)** **AE, MC, V.**

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Jacket required after 5 p.m. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–4.D Mon.–Sat. 5:30–12:30, Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CARAMBA III—2567 Broadway, at 96th St., 749-5055. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CAVALIERE—108 W. 73rd St., 799-8282. Casual. Northern Italian. Spcls: paglia e fieno, branzino livornese, scaloppine alla genovese, Italian cheesecake. Res. sug. L Mon.–Fri. 11–4. Br & L Sat.–Sun. 11–4. D Sun. & Mon. 4–midnight, Tues.–Sat. 4–1 a.m. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel, 581-0896. Casual. Continental. Spcls: veal piccata, seafood mariscada, duck a la raspberry, fresh pasta. B daily 7–11:30. L daily 11:30–4. Br Sun. noon–4:30. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

DALLAS B.B.Q.—27 W. 72nd St., 873-2004. Casual. American. Spcls: chicken & barbecued ribs, onion rings, vegetable tempura, chili. No res. Open Sun.–Thurs. noon–midnight, Fri.–Sat. to 1 a.m. Private parties for 100. Pianist Tues.–Sat. eves. **(I)** **AE, MC, V.**

FANDANGO—305 West End Ave., bet. 74th–75th Sts., 877-1500. Casual. American. Spcls: charred bluefin tuna with rouille and black-bean marmalade, whole pan roasted Maine lobster with curry sauce & red tarragon pasta, ravioli filled with sea scallops, julienned peppers & artichoke. Res. sug. D Mon.–Thurs. 5–1 a.m., Fri.–Sat. to 2 a.m. Br Sat.–Sun. 11–4. **(M)** **AE, DC, MC, V.**

FINE & SCHAPIRO—138 W. 72nd St., 877-2874/2721. Casual. Kosher Jewish. Spcls: chicken in the pot, boiled beef, stuffed cabbage. L Mon.–Fri. 11–3. D Sat.–Thurs. 3–11:30, Fri. to 9. **(M)** **AE.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts., 595-5330. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon–Fri. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, DC, MC, V.**

HUNAN BALCONY—2596 Broadway, at 98th St., 865-0400. Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

MARVIN GARDENS—2274 Broadway, at 82nd St., 799-0578. Casual. American. Spcls: blackened redfish, grilled lamb steak. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 10–5. L Mon.–Fri. 10:30–5. D daily 5–2 a.m. **(M)** **AE, MC, V.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th–75th St., 362-5531. Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Tues.–Fri. 9–11, Sat. 10–11. Br/L Tues.–Sun.11–4. D Tues.–Thurs., Sun. 4–11, Fri.–Sat. to midnight. Closed Mon. **(I)** **AE.**

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.–Thurs. 4–2 a.m., Fri.–Sat. to 2:30 a.m. Pianist nightly. Private parties. Closed Sun. thru August. **(M)** **AE, CB, DC, MC, V.**

PANARELLA'S—513 Columbus Ave., bet. 84th–85th Sts., 799-5784. Casual. Continental. Spcls: rack of lamb, duck melba, veal Panarella. Res. nec. L Mon.–Fri. 11:30–4:30. D Sun.–Thurs. 5:30–midnight, Fri.–Sat. to 1 a.m. Br Sat.–Sun. 11:30–4:30. Pianist nightly from 7. **(M)** **AE.**

PARIS MILANO—568 Amsterdam Ave., bet. 87th–88th Sts., 874-2742. Casual. French/Italian. Spcls: paupiette de veau, veal Valdostana, ris de veau maison. Res. sug. D Tues.–Sun. 4:30–11. Private parties for 40–50. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

SANTA FE—72 W. 69th St., 724-0822. Casual. Southwestern/Mexican. Spcls: grilled swordfish, tacos al carbon, enchiladas suizas. Res. nec. L daily noon–4. D daily 4–midnight. **(M)** **AE, MC, V.**

SUKI—433 Amsterdam Ave., bet. 80th–81st Sts., 496-8940. Casual. Japanese. Spcls: edimaki, chicken isoage, salmon shioyaki. Res. nec. L Mon.–Sat. noon–3. Br Sun. 3–5. D Sun.–Thurs. 5–11, Fri.–Sat. to midnight. **(I)** **AE, CB, DC, MC, V.**

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental/Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.–Fri. 11:30–5. D daily 5–1 a.m. Br Sat.–Sun. 11:30–5. Ent. Tues.–Sun. **(M)** **AE, CB, DC, MC, V.**

VINTAGES—216 Columbus Ave., at 70th St., 496-7059. Casual. Continental. Spcls: grilled Norwegian salmon, roasted L.I. duckling, chicken tarragon. Res. sug. L Mon.–Fri. 11:30–5. Br Sat.–Sun. 11:30–4:30. D daily 5–1 a.m. **(M)** **AE, MC, V.**

WILSON'S—201 W. 79th St., 769-0100. Casual. American. Spcls: linguini Wilson's, shrimp cocktail, veal chop. Res. sug. Br Sat.–Sun. 11:30–3:30. D Sun.–Thurs. 5:30–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC.**

BROOKLYN

JUNIOR'S—386 Flatbush Ave. Extension, 718-852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30–11. L daily 11–4:30. D daily 4:30–10. S Sun.–Thurs. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. & Nevins St., 718-624-8984. Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.–Thurs. 11 a.m.–midnight, Fri.–Sat. to 3 a.m. Free valet parking. **(M)** **AE, CB, DC, MC, V.**

QUEENS

BRANDING IRON AMERICAN RESTAURANT & CAFE—4502 Queens Blvd., 718-729-0780. Casual. American. Spcls: 16-oz boneless shell steak, New Orleans jambalaya, shrimp stuffed with crabmeat. No res. Br Sat.–Sun. noon–3. D Tues.–Sun. 5–11:45. Bar Thurs.–Sat. 4 p.m.–4 a.m., Sun.–Mon. 7–midnight, Tues.–Wed. 5–1 a.m. Ent. nightly. **(M)** **AE, MC, V.**

JAI YA—Elmhurst, 81-11 Broadway, 718-651-1330. Casual. Thai. Spcls: pork/beef sarte, fish with chili sauce, fresh seafood daily. Res. nec. Open Mon.–Fri. 11:30 a.m.–midnight, Sat.–Sun. from noon. **(I)** **AE, CB, DC, MC, V.**

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 718-762-7355. Casual. Northern Italian. Res. sug. L & D Tues.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—East River Yacht Club, 44th Drive, 718-482-0033. Casual. Continental. Spcls: fresh lobster, breast of duckling with kumquat sauce, mahi mahi. Res. nec. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 6–11, Sun. 5–10. Ent. nightly & Br Sun. Private parties for 300. **(E)** **AE, CB, DC, MC, V.**

NIGHTLIFE
DIRECTORY

KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil. Sun.–Mon., Ricardo Guerra. Tues.–Thurs., Aloisio Aguiar and his group. Fri.–Sat., Andres Laprida. **AE, CB, DC.**

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 8/6, Joan Bud Trio. 8/7, Laura Vaccaro Trio. 8/8,9, Ira Jackson Trio. 8/10, Terri Cerritto Trio. 8/11, Connie Cobbs Trio. 8/12, Stewart Klinger Trio. **AE, CB, DC, MC, V.**

BLUE NOTE—131 W. 3rd St., 475-8592. Thru 8/10, Milt Jackson & Ray Brown Quartet. 8/11, Ronnie Cuber All Stars with Lonnie Smith, Randy Brecker. 8/12–17,19–21, The Jazz Brothers: Chuck & Gap Mangione. Shows at 9 and 11:30 with an extra show Fri.–Sat. at 2 a.m. **AE, MC, V.**

THE BOTTOM LINE—15 W. 4th St., 228-7880. 8/6, *Buster Poindexter and his Banshees of Blue.* 8/15,16, Loudon Wainwright III. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. Thru 8/9, Steve Kuhn with Buster Williams. Sets from 9:45. **AE, CB, DC, MC, V.**

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Tues., Stanley's Washboard Kings. Wed., The Bourbon St. Jass Band. Thurs., The Ernie Lumer Sextet. Fri., The Canal Street Dixieland, Jazz and Blues Band. Sat., The Great Atlantic Jazz Band. Music Tues.–Thurs. 8–11, Fri. 9–11, Sat. 8:30–midnight. **AE, DC, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St., 982-3260. Supper club. Thru 8/10, Oscar Brown Jr. in *Sliced Apple.* Shows Tues.–Thurs. at 9:30 & 11:30, with an extra show on Fri. & Sat. at 1 a.m. 8/12–17, Richard Groove Holmes. **Upstairs:** "Club Tropicale" presents Caribbean dance music with a live d.j. every Fri. & Sat. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon. Irish Sessions. 8/10, Tiny Moore with Matt Glaser, Richard Lieberson and Marty Confurius. Shows at 9. **No credit cards.**

FAT TUESDAY'S—190 Third Ave., 533-7902. 8/7–10, Les McCann, Tues.–Thurs. at 9 & 11, Fri.–Sat. at 8, 10 & midnight, Sun. at 8 & 10. 8/11, Les Paul Trio. 8/12,13, *Pat Martino Trio.* **AE, MC, V.**

FREDDY'S SUPPER CLUB—308 E. 49th St., 888-1633. Restaurant/bar. Thru 8/23, jazz-singer Michele Bautier, Tues.–Thurs. at 9, Fri.–Sat. at 9 & 11. **AE.**

GREENE STREET CAFE—101 Greene St., 925-2415. Multi-level floors for entertainment. Thru 8/9, Armen Donelian. 8/11, Nat Jones. 8/12,13, Esther Blue. **Upstairs:** 8/8 at 8, Obba Babatunde followed by Terry Iten with Jeff Langley at 10; midnight comedy show with Carol Leifer. 8/9 at 8, Pamela Penton, followed by singers June Bisantz with Steve Evans, and Leata Galloway at 9:30, 11 & 1 a.m.; with comedienne Joy Behar at 9:30, Carol Leifer and Steve Skrovan at 11, and Mario Cantone at 1 a.m. **AE, MC, V.**

GREGORY'S—63rd St. & First Ave., 371-2220. Thru 8/16, 10–3 a.m., singer-pianist Bob Dorough with Bill Takas on bass. Mon.–Fri. 5–10, singer pianist Sorrow Astrasa. Sun. 5–10, Stan Edwards. Sun. & Mon., 10–3, Joe Derise with John Dooley. Tues., 10–3, Chuck Wayne Trio. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. The Judd Woldin Trio, Tues.–Sat. from 7:30–12:30 a.m., in addition from 4–9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30. **AE, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., (2nd fl.) 666-3600. 8/6,13, Richard Rodney Bennett. 8/7, Ronny Whyte. 8/8, Virg Dzurinko. 8/9, Bonnie Macleod. 8/10, J's Summer Singers contest with Sue Keller. 8/11, Judy Barnett. 8/12, George Ziskind. Music Wed.–Thurs. from 8, Fri.–Sat. from 9, Mon.–Tues. from 7:30. **AE, CB, DC, MC, V.**

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric room with jazz Tues.–Sat. from 9:30 p.m., Sun.–Mon. from 9. Thru 8/9, pianist Fred Hersch with Michael Formanek on bass. 8/12–16, pianist Roland Hanna. **AE, MC, V.**

MICHAEL'S PUB—211 E. 55th St., 758-2272. 8/12–9/6, Jackie Cain and Roy Kral in *An Evening with Alan Jay Lerner,* nightly at 9:30 & 11:30, except Sun. **AE, DC, MC, V.**

MIKELL'S—760 Columbus Ave., at 97th St., 864-8832. 8/6,7 at 9:30 & 11, The Michel Camilo Trio with Anthony Jackson and Joel Rosenblatt. 8/8, Art *Blakey and the Jazz Messengers.* **AE, CB, DC, MC.**

NEW DEAL—152 Spring St., 431-3663. Art Deco room. The Andy Tuck Jazz Duo play every Wed.–Sat. from 9–2 a.m. **AE, CB, DC, MC, V.**

THE RED BLAZER—1571 Second Ave., at 82nd St., 535-0847. Wed. at 8:30, Howie Wyeth. Thurs., Cynthia Sayer Vintage Jazz Trio. Fri. at 9, Cathy Chamberlain with Howie Wyath. Sat. at 9, pianist-singer Loren Koroveck plays ragtime, stride, and barrelhouse. Sun. at 8:30, jazz-violinist Pete Compo. **AE.**

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat. 8/7,8, Southside Johnny and the Jukes. 8/9, GBH. 8/12, John Waite. **No credit cards.**

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. Thru 8/10, Richard Davis and Friends featuring Roland Hanna, Cecil Bridgewater, Ricky Ford & Frederic Waitts. 8/11,18, Dakota Staton. 8/12–17,19–24, Abdullah Ibrahim (Dollar Brand) with Ekaya. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln-Center eatery with excellent entertainment. Thru 8/9, Abby Lincoln, Tues.–Thurs. at 9 & 11, Fri.–Sat. at 9 & midnight. 8/12–23, Arthur Prysock. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St., 777-5077. 8/6,13,20, The Last Words of Dutch Schultz. 8/7, Lew Willie and the Snapdragons. 8/8,9, Buster Poindexter and the Banshees of Blue. 8/10, Kristi Rose and the Dying Breed. Shows from 9 p.m. **No credit cards.**

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 8/11, Eddie Palmieri and his Orchestra with the Michel Camilo Sextet and special guest Dr. Billy Taylor. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Thru 8/10, Joe Henderson Quartet. 8/11, Mel Lewis Big Band. 8/12–17, Michel Petrucciani Trio featuring Palle Danielson and drummer Elliot Zigmund. Shows at 10, 11:30, & 1 a.m. **No credit cards.**

THE WEST END—2911 Broadway, 666-9160. Jazz, Tues.–Sun. from 9. 8/6–10, Larry Willis Group. **MC, V.**

THE WHIPPOORWILL—18 E. 18th St., 675-7100. Thru 8/10, Jay McShann-Doc Cheatham Quartet. 8/12–17, David Murray Quartet. **AE, MC, V.**

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music Mon.–Sat. at 8. Thru 8/9, pianist John Bunch with Michael Moore on bass. 8/11–16, pianist Harold Danko with Jack Wilkins on guitar. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country-and-western entertainment. Mon.–Thurs. 11:30 a.m.–3 a.m., Fri. 11:30–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. 8/6,7, Albert King; Robert Ross. 8/8,9, The Burrito Brothers; Peach Fish Pie. 8/12, Jr. Walker. 8/15,16, New Riders of the Purple Sage; Mindy J. Band. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country-music hangout. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. Restaurant with cabaret. Thru 8/10, comedian Ron Darian, Tues.–Sun at 9, Fri. & Sat. at 9 & 11:30. 8/12–17, comedian John Ferrentino. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros, Gary Lazer, and Adrianne Tolsch. **AE.**

COMEDY U. GRAND—55 Grand St., 431-4022. Featuring the finest New York comedy acts. Wed., audition night. Thurs., all-female comediennes. Fri. & Sat., Best of Comedy U. Sun., Comedy-on-the-Edge. Mon., Collins & Freidman. Tues., Uncle Floyd Solo in SoHo. Shows at 9p.m. **No credit cards.**

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Showcase for stand-up comics and singers, featuring Susie Essman, Barry Berry, Rita Rudner, Barry Weintraub, and Alan Colmes, Sun.–Thurs. the fun starts at 9, Fri. 9 & midnight, Sat. 8:30 & midnight. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave., 593-1650. Thru 8/10, comedians Tom Anzalone, Steve Rizzo, Rhonda Hansome, Hiram Kasten, and Danny Curtis, Sun.–Thurs at 9:15, Fri. at 9 & 11:30, Sat. at 8, 10:30 & 12:30. **AE, CB, DC, MC, V.**

GOODTIMES—449 Third Ave., at 31st St., 686-4250. Full menu, comics, singers and impressionists, every Mon.–Sat. **AE, MC, V.**

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week, with regulars Mario Cantone, Ron Darian, and Angela Scott, Sun.–Thurs. 8–4 a.m., Fri. at 8 & midnight, Sat at 8, 10:30 and 12:40 a.m. **No credit cards.**

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians Fri.–Sat. from 8 p.m. **No credit cards.**

MONKEY BAR—60 E. 54th St. (in the Elysee Hotel). 753-1066. Mon.–Fri. pianist Johnny Andrews, 5:30–7:30. Continuous entertainment. Tues., Danny Curtis. Wed.–Sat., Marian Paige and Mel Martin. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. 8/6, magician Imam and comedian Jo Monte. 8/7, magician Torkova and Terry Day. 8/8, magician Imam and comedian David Charnee. 8/12, comedy showcase. Tues.–Thurs. at 9:30, Fri. & Sat. at 9 & 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St., 595-0850. Club with comics from TV and the national club scene. Thru 8/11, comedians Adrianne Tolsch, Michael Rowe and Rob Ross, Tues.–Sun. at 9, with an

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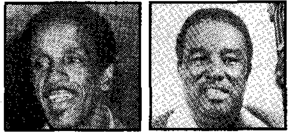

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DISCO/DANCING

HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to the Stephen Donet Trio, Mon.–Thurs. 7–midnight, Fri.–Sat. 7:30–1 a.m. **AE, CB, DC, MC, V.**

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing, nightly except Sun., from 10. Thru 9/13, singer Michelle Celli and the Wayne Sabella Trio alternating with the Tommy Furtado Trio. **AE, CB, DC.**

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country and western to jazz, Thurs.–Sat. 9–4 a.m. 8/8,9, Alexander O'Neill and Cherelle. 8/10, Pageant Plus presents "The Most Beautiful Woman in New York Pageant." **No credit cards.**

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant. Mon.–Sat. 7:30–midnight with a lively disco from 10:30 p.m. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant/bar, and is open for dancing Thurs.–Sun. from 2:30. **AE, V.**

THE SAINT—233 E. 6th St., 477-0866. Dancing under the largest planetarium dome to music from the sixties to rock, every Thurs. 10–4 a.m. & Fri. 8–4 a.m. **No credit cards.**

S.O.B.'S—204 Varick St., 243-4940. A club/restaurant/bar featuring the live music of Brazil, Africa, and the Caribbean. 8/6,7, Willie Colon. 8/13,14, Mutabaruka and guests. **AE, CB, DC, MC, V.**

TAVERN ON THE GREEN—Central Park at W. 67th St., 873-3200. **Terrace Garden:** Dance under the stars to the music of Bill Sledge and His Hammers, every Tues.–Sun. from 9–1 a.m. (weather permitting). **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St., 244-3005. Thru Aug.,. Sandra Reaves-Phillips in *The Late Great Ladies of Blues and Jazz*, Thurs.–Sat. at 11. 8/11 at 8:30, Candice Earley. **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret/restaurant with a new revue, *Vive Les Femmes*, produced by Leonard Miller featuring dancers, singer Mya Tiello, the Super Gauchos, and the Magnificent Force, Sun.–Thurs. at 9 & 11, Fri. & Sat. at 9 & 11:30. **AE, CB, DC.**

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only*, an all-male show produced by Nick De Noia. Shows Wed.–Sat. at 8:30. **AE.**

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Middle Eastern musicians and belly dancers performing continuously, from 10 p.m. **AE, CB, DC.**

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway 1986*, a musical comedy revue by Gerard Alessandrini starring Ron Bohmer, Mark Mitchell, Roxie Lucas, Barbara Walsh, and Craig Wells, Sun., Tues.–Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. **AE, CB, DC, MC, V.**

PANACHE—149 E. 57th St., 935-0244. 8/6,13, singer/comedienne Jamie de Roy. 8/8, Melvina. **AE, MC, V.**

TOP OF THE GATE—at the Village Gate, Bleeker & Thompson Sts., 475-5120. *Beehive* - musical revue by Larry Gallagher, featuring Ellen Foley, Jasmine Guy, Pattie Darcy, Carol Lynne Maillord, Gina Taylor, and Laura Theodore. Shows Tues.–Thurs. at 8, Fri.–Sat. at 7 & 10, Sun. 5. **AE MC V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St., 840-6800. Thru 8/30, Montgomery, Plant & Stritch, Tues.–Sat at 9:15 & 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30–11. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. & 76th St., 744-1600. **Bemelmans Bar:** Jazz-pianist Dick Wellstood, Mon.—Fri. from 9:30–1 a.m. **AE, CB, DC, MC, V.**

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with the Sal Matthews and Ted Rosenthal Trios alternating Mon.–Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Shelly Peiken Mon.–Sat. 5–8, followed by Paul Roth, Tues.–Sat. 8–1 a.m., and pianist Earl Rose plays Mon. 8–1 a.m. **AE, CB, DC, MC, V.**

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.–Fri., 5–midnight, replaced Sat. & Sun. by James Jordan. **Hurlingham's:** Pianist Steve Montgomery Wed.—Sun. 6–11, with James Jordan alternating Mon. & Tues. **The Promenade:** Piano bar with pianist/singer April Chestner every Tues. & Thurs.–Sun. from 7–midnight, Mon. & Wed. pianist Betsy Hirsch takes over. Every Mon.–Fri. from 3–7, pianist Spencer Glanz, and Sat.–Sun. Steve Montgomery alternates with Jim Jordan and Roland Granier de Lafayette. **Pursuits:** Nightclub with video entertainment and dancing, Mon.–Thurs. from 4–2 a.m., Fri. to 4 a.m., Sat. 9–4 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Dance and dine with the Tony Terini Trio Tues.–Sat., 8–midnight. Pianist Nancy Winston, Sat.–Sun., 6–11. **AE, CB, DC, MC, V.**

SHERATON-RUSSELL—Park Ave. & 37th St., 685-7676. **The Judge's Chamber:** Casually elegant lounge with pianist Fred Miller, every Tues.–Fri. from 9:30–12:30. **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Cocktail Terrace:** Singer-pianist Kathy Tarrant, Tues.–Sat. from 5:30–9, followed by Tina Devaron from 9–1 a.m. Susan Bradley plays Sun.–Mon. 5:30–9, followed by Nancy Marano from 9–1 a.m. **AE, CB, DC, MC, V.**

WESTBURY—Madison Ave., at 69th St., 535-2000. **Polo Lounge:** Pianist Roy Gerson plays Mon.–Fri. from 7–11 p.m. **AE, CB, DC, MC, V.**

PIANO ROOMS

BROADWAY BABY—407 Amsterdam Ave., bet. 79th & 80th Sts.,724-6868. High-tech piano bar with singing waiters and waitresses performing anything from Bach to Broadway. Nightly from 7 p.m.–4 a.m. **AE.**

JOES PIER 52—163 W. 52nd St., 245-6652. Jazz singer-pianist Sara McLawler, Wed.–Thurs. 8–1 a.m., Fri.–Sat. to 2 a.m. Singer-pianist Teri Thornton plays Sun.–Tues. 8–1 a.m. **AE, CB, DC, MC, V.**

LA CAMELIA—225 E. 58th St., 751-5488. Elegant Italian restaurant. Singer-pianist Daniel Nye, Mon.–Sat. 10–2 a.m. **AE, MC, V.**

LES TUILERIES—40 Central Park South, 832-3835. Art Deco restaurant/piano bar with singer-pianist Ann Hampton Callaway performing every Wed.–Sat. from 9:30–1:30 a.m., Clementine Jones takes over on Mon. & Tues. from 8:30–12:30, and Marcus Dugan plays Sun. from 8:30–12:30. **AE, CB, DC, MC, V.**

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Kosmas, Tues.–Sat. from 7 p.m. **AE, CB, DC, MC, V.**

LIDO—345 W. 46th St., 582-4801. American/continental restaurant with popular song-stylist Danny Apolinar every Wed.–Sat. from 10 p.m.–2 a.m. **AE, CB, DC, MC, V.**

THE MAESTRO—58 W. 65th St., 787-5990. Split-level continental restaurant with pianist Kevin Olsen with Murray Wall on bass, Tues.–Sat. from 8:30 p.m. **AE, MC, V.**

MARTY'S EAST—209 E. 56th St., 935-7676. Handsome new steakhouse with singer pianist Andy Terra playing pop favorites and light jazz of all vintages, Mon.–Sat. from 5–1 a.m. **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St., 794-2331. Restaurant/piano bar. Pianist Rudy Roberson Mon.–Wed. from 8–midnight; singer-pianist Lenore Raphael Thurs.–Sat. from 8–midnight. **AE, DC, MC, V.**

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Tues., Andy Monroe. Wed. & Mon., Bobbi Miller. Thurs. & Fri., Buck Bucholz. Sat., Bobbie Miller followed by Buck Buckholz. Sun., George Cotton. **AE, DC, MC, V.**

WEST BOONDOCK—Tenth Ave., at 17th St., 929-9645. 8/6, pianist/saxaphonist Joe Ruddick. 8/7–10, pianist Adam Wolff with Hide Tanaka on bass. 8/11–13, singer pianist Joe Sciarrone with Peter Innocenti on bass. Nightly 7:30–1:30 a.m. **AE, CB, DC, MC, V.**

RADIO HIGHLIGHTS

Wed., Aug. 6

3:00/WNCN—Schubert: Klavierstucke #2 in E-Flat, Op. posth.

WNYC—The early recordings of Hugues Cuenod.

4:00/WQXR-AM/FM—Bach: Cto #3 in c for 2 Harpsichords & Strings.

5:00/WNCN—J. C. Bach: Sym in B-Flat, Op. 18, #2; **Scriabin:** Sonata for Piano #5 in F-Sharp, Op. 53.

6:00/WNCN—Mozart: Sym in F; **Tansman:** *Pour Les Enfants.*

7:04/WQXR-AM/FM—Grieg: *Lyric Pieces:* Evening in the Mountains and at the Cradle; **Ibert:** Divertissement.

8:00/WNCN—Dittersdorf: Serenade in F.

WNYC—The Mostly Mozart Festival 1985. **Mozart:** Sym #21 in A; **Torelli:** Sonata for Trumpet & Strings #7 in D.

8:05/WQXR-AM/FM—Haydn: Violin Cto #1 in C; **Respighi:** *Metamorphoseon.*

9:00/WNCN—Khachaturian: Sym #3; **Rachmaninoff:** *Etudes-Tableaux,* Op. 39, #1–3.

9:06/WQXR-AM/FM—McGraw-Hill Young Artists Showcase. Robert Sherman, host.

Thurs., Aug. 7

3:00/WNCN—Handel: *Solomon:* Ov; **Beethoven:** Sonata for Piano #7 in D, Op. 10, #3.

WNYC—Stockhausen: *Stimmung.*

4:00/WQXR-AM/FM—R. Strauss: *Till Eulenspiegel's Merry Pranks;* **Debussy:** *Estampes.*

5:00/WNCN—Cimarosa: Cto for Oboe & Strings in C.

6:00/WNCN—Mozart: Minuets.

7:04/WQXR-AM/FM—Albinoni: Adagio for Strings & Organ; **Hummel:** Concertino in G for Piano & Orch.

8:00/WNCN—Denon New Artists Showcase. Gary Steigerwalt, piano, Alexander Markov, violin, and Stephen Burns, trumpet.

WNYC—The Mostly Mozart Festival 1985. **Mozart:** Sym #21 in A; **Torelli:** Sonata for Trumpet & Strings, #7 in D.

8:05/WQXR-AM/FM—Mozart: Violin Cto #4 in D; **Stravinsky:** Sym in 3 Movements.

9:00/WNCN—AT&T Presents Carnegie Hall Tonight. John Rubinstein, host. Pianist Philippe Entremont with the Alban Berg Quartet. **Schumann:** Qnt in E-Flat, Op. 44.

Fri., Aug. 8

3:00/WNCN—Sibelius: *Rakastava,* Op. 14; **Debussy:** Arabesque #1 in E.

WNYC—Gerald Moore, the unashamed accompianist.

4:00/WQXR-AM/FM—Britten: Suite on English Folk Tunes, "A Time There Was"; **Liszt:** Transcendental Etude #11, "Harmonies du soir."

5:00/WNCN—Mendelssohn: Rondo Brillant in E-Flat, Op. 29; **Vivaldi:** *L'Estro Armonico:* Cto for 2 Violins in a, Op. 3, #8.

6:00/WNCN—Haydn: Sym #10 in D; **Liszt:** "Mephisto" Waltz #1.

7:04/WQXR—AM/FM—Nielsen: *Little Suite for Strings;* **Scarlatti:** 3 Sonatas.

8:00/WNCN—Handel: Sonata for Flute & Continuo in a; **Mozart:** Sinfonia Concertante in E-Flat.

WNYC—World of Opera. **Strauss:** *Capriccio* (Lott, Gronroos, Hadley, Stilwell, Orch of St. Luke's/Tate).

8:05/WQXR-AM/FM—Beethoven: "Coriolan" Ov; Violin Cto in D.

9:00/WNCN—Liszt: *Mazeppa;* **Dowland:** *Fortune My Foe; Sir John Smith his Almaine.*

9:06/WQXR-AM/FM—The San Francisco Symphony Orchestra. Edo de Waart, conductor. **Verdi:** *Requiem.*

Sat., Aug. 9

9:05 a.m./WQXR-AM/FM—Piano Personalities. Joerg Demus, pianist. **Mozart:** Fantasia in d; **Schubert:** Piano Sonata in A, Op. 120.

10:00 a.m./WNCN—Mozart: Sym #38 in D, "Prague"; **Prokofiev:** Sym #1 in D, Op. 25, "Classical."

10:04 a.m./WQXR-AM/FM—Vieuxtemps: Violin Cto #5 in a; **Bach:** Sonata in g for Flute & Harpsichord.

11:00 a.m./WNCN—Paganini: Cto for Violin #1 in D, Op. 6.

11:05 a.m./WQXR-AM/FM—Telemann: 10 Heroic Marches; **Mendelssohn:** Sym #5 in d.

12:00/WNCN—Mussorgsky: *Pictures at an Exhibition;* **Mozart:** Sonata for Violin & Piano in G.

12:05/WQXR-AM/FM—Bernstein: *West Side Story:* Symphonic Dance.

1:00/WNCN—Handel: Cto Grosso in d, Op. 6; **Chausson:** Cto for Violin, Piano & String Qt, Op. 21.

2:00/WNYC—Creshevsky: Sonata; **Nelson:** *La Belle et la Bete.*

2:05/WQXR-AM/FM—Saturday Afternoon at the Opera. **Mozart:** *Don Giovanni* (Allen, Vaness, Lewis, Kavrakos, Ewing, Van Allan, Glyndebourne Chorus & London Phil Orch/Haitink).

5:00/WNCN—B. Marcello: Sonata for Recorder & Continuo in C, Op. 2, #6; **Stamitz:** Clarinet Qt in A, Op. 4, #6.

5:05/WQXR-AM/FM—Music Mountain Chamber Music Series.

6:00/WNCN—Mozart: Cto for Horn #2 in E-Flat; **Mendelssohn:** Cto for Violin in e, Op. 64.

7:00/WNCN—Haydn: Sym #49 in f, "La Passione"; **Chopin:** Scherzo #1 in b, Op. 20.

8:04/WQXR-AM/FM—Private Reserve. Vintage performances from the WQXR Archives. **Prokofiev:** Piano Cto #3 in C (Mitropoulos).

9:00/WNCN—Saturday Night Opera. **Offenbach:** *Tales of Hoffman* (Sills, Burrows, Treigle, John Alldis Chorus, London Sym Orch/Rudel).

9:04/WQXR-AM/FM—The Cleveland Orchestra. Daniel Majeske, violinist. **Kodaly:** *Dances of Galanta;* **Bartok:** *Music for Stringed Instruments, Percussion, and Celesta.*

Sun., Aug. 10

9:05 a.m./WQXR-AM/FM—Piano Personalities. Van Cliburn, pianist. **Beethoven:** Piano Sonata #26 in E-Flat, "Les Adieux"; **Brahms:** Variations & Fugue on a Theme of Handel.

10:00 a.m./WNCN—Classic Guitar. **Giuliani:** "Grand" Ov, Op. 61; **Trad.:** Spanish Romance.

WNYC—Kreutzer: Grand Septet in E-Flat.

11:00 a.m./WNCN—Lanner: Jagers Lust Galopp, Op. 82.

WNYC—C. P. E. Bach: Sonata in a; **Beethoven:** *Diabelli Variations,* Op. 120.

12:05/WQXR-AM/FM—Mahler: *Cycle:* Sym #6 in a.

1:00/WNCN—Milwaukee Symphony Orchestra. Zdenek Macal, conductor; violinist Henryk Szeryng. **Mozart:** *Marriage of Figaro;* **Brahms:** Cto for Violin in D, Op. 77.

WNYC—Shostakovich: Ballet Suite #1.

3:00/WNCN—Chopin: Variations on a Theme by Rossini.

3:04/WQXR-AM/FM—The New York Philharmonic. Giuseppe Sinopoli, conductor; soprano Hei-Kyung Hong. **Wagner:** *Siegfried Idyll;* **Sinopoli:** *Lou Salome.*

5:00/WNCN—Sibelius: Sym #7 in C, Op. 105.

6:00/WNYC—Platti: Oboe Cto in G; **Poulenc:** Suite, "Les Biches."

7:00/WNCN—Rossini: *La Gazza Ladra:* Ov; **Liszt:** *Transcendental Etudes,* #1–3.

7:30/WQXR-AM/FM—Beethoven: Piano Sonata #27 in e.

WNYC—Pipedreams. The Organ in Church. Four centuries of music on sacred themes, played by David Craighead, William Kuhlma, William Porter, and Laraine Olson Waters. Works by Buxtehude, Bach, Brahms, others.

8:00/WNCN—Waterloo Festival. **Beethoven:** "Egmont" Ov; Sym #7 in A, Op. 92; **Rachmaninoff:** Cto for Piano #3 in d, Op. 30 (Gutierrez/Michael).

8:05/WQXR-AM/FM—Delta Opera House. **Offenbach:** *La Belle Helene* (Norman, Aler, Burles, Bacqier, Chorus & Orch of Capitole Toulouse/Plasson).

9:00/WNYC—Deutsche Welle Classical Showcase. **Schubert:** String Qt Movement in c; **Webern:** String Qt, Op. 28.

Mon., Aug. 11

3:00/WNCN—Tchaikovsky: Capriccio Italien, Op. 45; **Schubert:** Trio #2 in B-Flat.

4:00/WQXR-AM/FM—Lully: *Amadis:* Suite; **Gershwin:** Variations on "I Got Rhythm."

5:00/WNCN—J. C. Bach: Sym for Winds #6 in B-Flat; **Rossini:** *William Tell:* Ov.

6:00/WNCN—Lalande: *Symphonies for the King's Supper;* **Smetana:** *Ma Vlast:* The Moldau.

7:04/WQXR-AM/FM—Handel: Sonata a 5 in B-Flat; **Ravel:** *La Valse.*

8:00/WNYC—Orchestras of the Pacific. Central Philharmonic Orchestra of China. **Zhonngrong:** *Sichuan Suite;* **Liszt:** Piano Cto #1 in E-Flat.

8:05/WQXR-AM/FM—Paganini; Violin Cto #2 in b; **Sibelius:** *En Saga.*

9:00/WNCN—Telemann: *Getreue Musikmeister:* Solo in f.

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Seiji Ozawa, conductor; soprano Kathleen Battle, tenor Kenneth Riegel, baritones Philippe Roulillon and Jose van Dam, Tanglewood Festival Chorus. **Messiaen:** *Three Tableaux from St. Francis of Assisi* (American premiere).

Tues., Aug. 12

3:00/WNCN—Haydn: Sym #45 in f-sharp, "Farewell."

WNYC—Quilter: Songs; **Bliss:** Violin Cto.

4:00/WQXR-AM/FM—Thomson: *The Plow That Broke the Plains;* **Schubert:** Sonata in B-Flat for Piano, Violin & Cello.

5:00/WNCN—Mozart: Sym in B-Flat; **Schubert:** *Magic Harp:* Ov.

6:00/WNCN—Grieg: *Elegiac Melodies,* Op. 34; **Handel:** Trio Sonata for Oboe & Violin in d.

7:03/WQXR-AM/FM—Bach: Suite in c for Flute & Harpsichord; **Gershwin:** Rhapsody #2 for Piano & Orch.

8:00/WNCN—Telemann: Sonata for Bassoon & Continuo in f; **Vivaldi:** Cto for 3 Violins & Strings in F.

WNYC—St. Louis Symphony Orchestra. Michael Tilson Thomas, conductor. **Haydn:** Sym #81 in G; **Mahler:** Sym #5.

8:05/WQXR-AM/FM—Mendelssohn: Violin Cto in e; **Britten:** *Young Person's Guide to the Orchestra.*

9:00/WNCN—R. Strauss: *Death and Transfiguration,* Op. 24; **Bach:** French Suite #5 in G.

9:06/WQXR-AM/FM—WQXR at 50: An Anniversary Album. Robert Sherman, host.

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION LISTINGS

Weekdays, August 6–8 and 11–12

❷ **WCBS**	212-975-4321
❹ **WNBC**	212-664-4444
❺ **WNYW**	212-535-1000
❼ **WABC**	212-887-7777
❾ **WOR**	212-764-7000
⓫ **WPIX**	212-949-1100
⓭ **WNET**	212-560-2000
㉑ **WLIW**	516-454-8866
㉛ **WNYC**	212-669-7800
Ⓗ **HOME BOX OFFICE**	212-484-1100
Ⓝ **UPTOWN**	212-304-3000
Ⓢ **SHOWTIME**	212-708-1600
Ⓦ **WOMETCO (WHT)**	800-222-6700

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

Please note: Because of programming adjustments for the summer season, schedules are subject to many last-minute changes.

6:00
❷ Daybreak
❹ Today in New York
❺ New Zoo Revue
❼ World News
❾ Jimmy Swaggart
⓫ Wed/Open Mind
Thu/Aprenda Ingles
Fri/Rangel Report
Mon/Tom and Jerry
Tue/Carrascolendas
Ⓗ Thu/Welcome Home, Jellybean
Mon/Warriors of the Wind (animated)

6:30
❷ ❹ News
❺ Fat Albert
❾ 700 Club
⓫ Great Space Coaster
Ⓗ Wed/Paddington Goes to the Movies
Fri/Banjo the Woodpile Cat

6:45
㉛ AM Weather

7:00
❷ Morning News
❹ Today
❺ Inspector Gadget
❼ Good Morning America (cc)
⓫ Heathcliff
㉛ Ohayo! New York
Ⓗ Wed/**Movie:** He Makes Me Feel Like Dancin'
Thu/Survival Series
Fri/Sometimes I Don't Love My Mother
Tue/Welcome Home, Jellybean
Ⓢ Wed/**Movie:** Somewhere, Tomorrow
Thu/**Movie:** 2010 (cc)
Fri/Peter and the Wolf and Other Tales
Mon/Rappaccini's Daughter
Tue/Just Friends

7:30
❺ Plastic Man
❾ Straight Talk
⓫ Scooby Doo

8:00
❺ Jayce
⓫ GoBots
⓭ Reading Rainbow
Ⓗ Wed/**Movie:** Steel
Thu/**Movie:** Romancing the Stone (cc)
Fri/**Movie:** Curse of the Pink Panther
Mon/**Movie:** You Light Up My Life
Tue/**Movie:** All of Me
Ⓢ Mon/Bambinger
Tue/**Movie:** Firstborn

8:30
❺ The Flintstones
❾ Romper Room
⓫ Robotech
⓭ Mister Rogers
Ⓢ Wed/Alice the Chimp
Fri/**Movie:** The Man With One Red Shoe (cc)
Mon/**Movie:** Top Secret! (cc)

9:00
❷ Perfect Match
❹ Donahue
❺ Brady Bunch
❼ Morning Show
⓫ Little Rascals
⓭ Sesame Street (cc)
㉛ Body Electric
Ⓢ Thu/Bambinger
Ⓦ Wed/**Movie:** The Jerk
Thu/**Movie:** Blazing Saddles
Fri/**Movie:** Cavegirl
Mon/**Movie:** Health
Tue/**Movie:** Compromising Positions

9:30
❷ Break the Bank
❺ Leave It to Beaver
❾ Gidget
⓫ The Munsters
㉛ Tue/Madeleine Cooks
Ⓗ Mon/Mr. Halpern and Mr. Johnson
Tue/**Movie:** Romancing the Stone (cc)

10:00
❷ $25,000 Pyramid
❹ Family Ties
❺ Bionic Woman
❾ The Monkees
⓫ Odd Couple
㉛ Tue/On Our Own
Ⓗ Wed/**Movie:** Kelly
Thu/**Movie:** Secret Places (cc)
Fri/**Movie:** Ordeal by Innocence
Ⓢ Wed, Tue/**Movie:** Big Leaguer
Thu/**Movie:** That Forsyte Woman
Fri/**Movie:** Gun Glory
Mon/**Movie:** We Are Not Alone

10:30
❷ New Card Sharks
❹ Sale of the Century
❼ Sally Jessy Raphaël
❾ Partridge Family
⓫ Best Talk in Town
Ⓗ Mon/**Movie:** Forever, Darling

11:00
❷ Price Is Right
❹ Wheel of Fortune
❺ Gilligan's Island
❼ Lifestyles of the Rich and Famous
❾ Bewitched
⓫ Wed/**Movie:** Sherlock Holmes in Dressed to Kill (1946)
Thu/**Movie:** Cry Blood, Apache (1972)
Fri/**Movie:** The Honeymoon Machine (1961)
Mon/**Movie:** Beware of Blondie (1950)
Tue/**Movie:** Blondie (1939)
Ⓦ Wed/**Movie:** Grease
Thu/**Movie:** Way Out West
Fri, Tue/**Movie:** Ordeal by Innocence
Mon/**Movie:** Tuff Turf

11:30
❹ Scrabble
❺ Divorce Court
❼ New Love American Style
❾ I Dream of Jeannie
Ⓗ Fri/Video Jukebox
Tue/Not *Necessarily* the News
Ⓢ Wed/All the Years
Fri/**Movie:** National Lampoon's European Vacation
Tue/**Movie:** Curse of the Pink Panther

12 NOON
❷ Press Your Luck
❹ Super Password
❺ Midday
❼ Ryan's Hope
❾ News
Ⓗ Wed/**Movie:** Sword of the Valiant
Thu/**Movie:** You Light Up My Life
Fri/**Movie:** Enola Gay
Mon/**Movie:** Mothers Against Drunk Driving
Tue/**Movie:** Ordeal by Innocence
Ⓢ Wed/Young Comedians Special
Thu/Aretha!
Mon/**Movie:** Chariots of Fire

12:30
❷ Young and the Restless
❹ Search for Tomorrow
❼ Loving
⓫ Wed/**Movie:** Chamber of Horrors (1966)
Thu/**Movie:** A Minute to Pray, a Second to Die (1968)
Fri/**Movie:** Banyon (1971)
Mon/**Movie:** Superwheels (1978)
Tue/**Movie:** How Do I Love Thee? (1970)
Ⓦ Fri/**Movie:** The Go Masters
Tue/**Movie:** Fort Apache

1:00
❹ Days of Our Lives
❺ Hour Magazine
❼ All My Children
❾ Joker's Wild (except Wed)
Wed/**Baseball:** Mets vs. Chicago Cubs (concludes at 6)
Ⓢ Thu/**Movie:** Top Secret!
Ⓦ Wed/**Movie:** Malibu Express
Thu/**Movie:** Tightrope
Mon/**Movie:** Perfect

1:05
Ⓢ Fri/**Movie:** Curse of the Pink Panther

1:30
❷ As the World Turns
❾ Tic Tac Dough (except Wed)
Ⓗ Thu/Not *Necessarily* the News
Tue/**Movie:** Tempest
Ⓢ Wed/**Movie:** Chariots of Fire
Tue/**Movie:** Night of the Comet

2:00
❹ Another World
❺ I Love Lucy
❼ One Life to Live
❾ Let's Make a Deal (except Wed, Thu)
Thu/**Baseball:** Mets vs. Chicago Cubs (concludes at 4:30)
Ⓗ Wed/**Movie:** National Lampoon's European Vacation
Thu/**Movie:** Threshold
Mon/**Movie:** Sword of Valiant

2:05
Ⓢ Mon/**Movie:** Midnight Madness

2:30
❷ Capitol
❺ Woody Woodpecker
❾ Dating Game (except Wed, Thu)
⓫ Tom and Jerry
Ⓗ Fri/**Movie:** All of Me (cc)
Ⓢ Thu/Rappaccini's Daughter

3:00
❷ Guiding Light
❹ Santa Barbara
❺ Gumby
❼ General Hospital
❾ Hawaii Five-O (except Wed, Thu)
⓫ Mask
⓭ Wed/Food for Thought
Thu/Madeleine Cooks
Fri/Frugal Gourmet
Mon/Great Chefs of San Francisco
Tue/Yan Can Cook
Ⓢ Fri/**Movie:** A Study in Scarlet
Ⓦ Wed/**Movie:** Teachers
Thu/**Movie:** Streamers
Fri, Mon/**Movie:** Love Letters
Tue/**Movie:** Commando

3:05
Ⓢ Tue/Just Friends

3:30
❺ She-Ra
⓫ The Transformers
⓭ Wed/This Old House
Thu/People, Pets & Dr. Marc
Fri/Victory Garden
Mon/All New This Old House (cc)
Tue/A House for All Seasons: Solar III (cc)
Ⓗ Wed/Paddington Goes to the Movies

4:00
❷ Quincy
❹ Love Connection
❺ He-Man
❼ Sale of the Century
❾ Vega$ (except Wed, Thu)
⓫ G. I. Joe
⓭ Sesame Street (cc)
Ⓗ Wed/Warriors of the Wind (animated)
Thu/Mr. Halpern and Mr. Johnson
Fri, Tue/Banjo the Woodpile Cat
Mon/Paddington Goes to the Movies
Ⓢ Wed/Alice the Chimp
Thu/The Lilith Summer
Fri/**Movie:** BMX Bandits
Mon/Bambinger
Tue/**Movie:** Somewhere, Tomorrow

4:30
❹ People's Court
❺ Thundercats
❼ Jeopardy
❾ Thu/Greats of the Game
⓫ The Jetsons
㉛ World TV Presents
Ⓗ Fri/Sometimes I Don't Love My Mother
Mon/**Movie:** He Makes Me Feel Like Dancin'
Tue/**Movie:** Danny
Ⓢ Thu/Just Friends
Mon/Alice the Chimp
Ⓦ Fri/**Movie:** Fort Apache
Mon/**Movie:** Sheena
Tue/**Movie:** Streets of Fire

4:45
Ⓦ Wed/**Movie:** The Jerk

5:00
❷ ❼ News
❹ Live at Five
❺ Charlie's Angels
❾ Police Woman (except Wed)
⓫ Eight Is Enough
⓭ Mister Rogers
Ⓗ Thu/**Movie:** Follow That Bird
Ⓦ Thu/**Movie:** Health

5:30
⓭ Reading Rainbow (cc)
㉛ Wed/Everything Else
Thu/Black Viewpoint
Fri/Media Arts
Mon/Insight
Tue/Focus on Women
Ⓗ Fri/**Movie:** To Catch a King
Mon/Braingames
Ⓢ Wed/**Movie:** Somewhere, Tomorrow
Thu/Bambinger
Fri, Tue/Pick Me Up at Peggy's Cove

5:45
㉛ News From City Hall

Weeknights, August 6–8 and 11–12

WED., AUG. 6

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Network News
㉑ The Best of Farm Aid

6:30
❺ Too Close for Comfort
⓫ Benson
⓭ Nightly Business Report
㉑ Doctor Who
Ⓦ **Movie:** The Mysterious Stranger

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ $100,000 Pyramid
⓫ The Jeffersons
⓭ This Old House (cc)
㉑ Nightly Business Report
Ⓗ **Movie:** Steel
Ⓢ The Honeymooners . . . The Lost Episodes (cc)

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ P.M. Magazine
❼ Entertainment Tonight
❾ Million Dollar Chance of a Lifetime
⓫ News
⓭ MacNeil/Lehrer NewsHour
㉑ Long Island Report

8:00
❷ **Movie:** Christopher Columbus (1985). Part I of II. Faye Dunaway, Gabriel Byrne. Good mini-series dramatizing the life and loves of Christopher Columbus.
❹ Highway to Heaven
❺ **Movie:** Hard Times (1975). Charles Bronson. A drifter turns to boxing to make a living; colorful (but violent) film with Bronson at his best.
❼ Perfect Strangers
❾ News
⓫ **Football:** Giants vs. Atlanta (concludes at 10)
㉑ National Geographic Special
㉛ Video Music Box
Ⓝ **Movie:** An Indecent Obsession
Ⓢ Brothers (cc)
Ⓦ **Movie:** Grease

8:30
❼ Mr. Sunshine
❾ Family Feud
⓭ You Gotta Have Art
Ⓢ The Frantics

9:00
❹ Gimme a Break
❼ MacGyver
❾ **Movie:** Tony Rome (1967). Frank Sinatra. Solid cast in this standard detective story; lavish production with lots of action and tough dialogue.
⓭ Summerfare
㉑ Comrades (cc)
㉛ Mandela
Ⓗ **Movie:** Key Exchange
Ⓢ **Movie:** Beverly Hills Cop (cc)

9:30
❹ You Again?

10:00
❹ St. Elsewhere
❺ ⓫ News
❼ Hotel
⓭ ㉑ Remembering the Bomb
㉛ Right to Know
Ⓝ **Movie:** My First Wife
Ⓦ **Movie:** Perfect

10:30
⓫ News
㉛ Doctor Who

11:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Hangin' In
⓫ Odd Couple
⓭ Visible Target
㉑ Yes Minister
Ⓗ **Movie:** National Lampoon's European Vacation
Ⓢ **Movie:** Perfect Timing

11:30
❷ T. J. Hooker
❹ Tonight Show
❺ Current Affair
❼ Nightline
❾ Bizarre
⓫ The Honeymooners
⓭ **Movie:** The Ballad of Gregorio Cortez (1982). Tom Bower.
㉑ Nightly Business Report

12 MIDNIGHT
❺ Mission: Impossible
❼ Headline Chasers
❾ Merv Griffin Show
⓫ Star Trek
㉑ Long Island Report
Ⓝ **Movie:** The Cars That Eat People
Ⓦ **Movie:** Let's Get Physical

12:30
❹ David Letterman
❼ Eye on Hollywood
Ⓢ As Is

12:35
Ⓗ **Movie:** Gimme an "F"

12:40
❷ **Movie:** Goldie and the Boxer Go to Hollywood (1981). O. J. Simpson.

1:00
❺ Comedy Tonight
❼ **Movie:** Murph the Surf (1975). Robert Conrad.
❾ Joe Franklin Show
⓫ Comedy Break

1:15
Ⓦ **Movie:** Malibu Express

1:30
❹ ⓫ News
❺ Naked City

2:00
❷ News
❹ Price Is Right
❾ **Movie:** Ghost Breakers (1940). Bob Hope.
⓫ Life and Times of Grizzly Adams

2:05
Ⓢ **Movie:** Tigers in Lipstick

2:20
Ⓗ **Movie:** The Bay Boy

2:30
❹ Ben Casey
❺ **Movie:** Number One (1969). Charlton Heston. Superb character study of a professional football star who is confronted with advancing age; Heston delivers a first-rate performance.

3:00
❼ Hollywood Close-up (cc)
⓫ Emergency One
Ⓦ **Movie:** The Jerk

3:30
❹ Ben Casey

3:35
Ⓢ The Frantics

4:00
❾ Joe Franklin Show
⓫ Kung Fu

4:05
Ⓗ **Movie:** The Last Romantic Lover
Ⓢ Brothers (cc)

4:30
❹ Here's Lucy

4:35
Ⓢ **Movie:** Chariots of Fire

5:00
❹ Here's Lucy
❾ News
⓫ One Step Beyond

5:30
❹ Here's Lucy
❼ Morning Stretch
⓫ News

THU., AUG. 7

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Network News
Ⓢ **Movie:** 2010 (cc)

6:30
❺ Too Close for Comfort
⓫ Benson
⓭ Nightly Business Report (cc)
㉑ Doctor Who
Ⓗ The Blunders Show

6:45
Ⓦ **Movie:** Way Out West

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ $100,000 Pyramid
⓫ The Jeffersons
⓭ Food for Thought: Dining in France
㉑ Nightly Business Report
Ⓗ **Movie:** Mothers Against Drunk Driving

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ P.M. Magazine
❼ Entertainment Tonight
❾ Million Dollar Chance of a Lifetime
⓫ **Baseball:** Yankees vs. Milwaukee (concludes at 10)
⓭ MacNeil/Lehrer NewsHour
㉑ Long Island Report

8:00
❷ **Movie:** Christopher Columbus (1985). Part II. Faye Dunaway. (Part I, Wed., Aug. 6 at 8 p.m.)
❹ Cosby Show
❺ **Special:** Junior Star Search
❼ Ripley's Believe It or Not!
❾ News
㉑ Wild America (cc)
㉛ Video Music Box
Ⓝ **Movie:** Mephisto
Ⓢ **Movie:** Purple Rain
Ⓦ **Movie:** Blazing Saddles

8:30
❹ Family Ties
❾ Family Feud
⓭ Currents: Women Warriors
㉑ This Old House (cc)

9:00
❹ Cheers
❼ The Colbys
❾ **Movie:** Kill Me if You Can (1977). Alan Alda. Bravura portrayal by Alda in this good drama about a man who spends twelve years on death row before finally being executed; strong anti-capital-punishment theme.
⓭ Comrades
㉑ Mystery!: Shades of Darkness (cc)
㉛ Chicago Blues
Ⓗ **Movie:** Commando

9:30
❹ Night Court
Ⓦ **Movie:** National Lampoon's European Vacation

10:00
❹ Hill Street Blues
❺ ⓫ News
❼ 20/20 (cc)
⓭ The Hammer and the Cross
㉑ The Pallisers
㉛ On Our Own
Ⓢ The Honeymooners . . . The Lost Episodes

10:15
Ⓝ **Movie:** The Coca Cola Kid

10:30
⓫ News
㉛ Doctor Who
Ⓗ Not *Necessarily* the News

11:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Hangin' In
⓫ Odd Couple
⓭ Mystery!: Shades of Darkness
㉑ Butterflies
㉛ City Dreams
Ⓗ Robert Klein on Broadway
Ⓢ Aretha!

11:15
Ⓦ **Movie:** Sex-A-Vision

11:30
❷ Night Heat
❹ Tonight Show
❺ Current Affair
❼ Nightline
❾ Bizarre
⓫ The Honeymooners
㉑ Nightly Business Report

12 MIDNIGHT
❺ Mission: Impossible
❼ Headline Chasers
❾ Merv Griffin Show
⓫ Star Trek
⓭ Masterpiece Theatre: The Flame Trees of Thika (cc)
㉑ Long Island Report
Ⓗ **Movie:** Tightrope (cc)
Ⓝ **Movie:** Nijinsky
Ⓢ **Movie:** Friday the 13th—The Final Chapter

12:30
❹ David Letterman
❼ Eye on Hollywood

12:40
❷ **Movie:** Hit and Run (1982). Paul Perri.

12:45
Ⓦ **Movie:** Tightrope

1:00
❺ Comedy Tonight
❼ **Movie:** Going Home (1971). Robert Mitchum. Sensitive drama about a young man's troubled relationship with his father; Mitchum is very good.
❾ Joe Franklin Show
⓫ Comedy Break

1:30
❹ ⓫ News
❺ Star Search

1:40
Ⓢ Garry Shandling

2:00
❷ News
❹ Price Is Right
❾ **Movie:** Who Done It? (1959). Benny Hill.
⓫ Emergency One
Ⓗ Half a Lifetime

2:30
❹ Ben Casey
❺ **Movie:** Young Tom Edison (1940). Mickey Rooney. Excellent biography of the renowned inventor; Rooney is terrific in this *nice family film.*

2:40
Ⓢ **Movie:** Hot Resort

3:00
⓫ Lifestyles of the Rich and Famous
Ⓗ **Movie:** The Final Terror
Ⓦ **Movie:** Blazing Saddles

3:30
❹ Ben Casey

4:00
❾ Joe Franklin Show
⓫ Kung Fu

4:20
Ⓢ Just Friends

4:30
❹ Here's Lucy
Ⓗ **Movie:** Creepshow

5:00
❹ Here's Lucy
❾ News
⓫ One Step Beyond

5:20
Ⓢ **Movie:** Top Secret! (cc)

5:30
❹ Here's Lucy
❼ Morning Stretch
⓫ News

FRI., AUG. 8

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Network News
Ⓢ **Movie:** We Are Not Alone

6:30
❺ Too Close for Comfort
⓫ Benson
⓭ Nightly Business Report (cc)
㉑ Doctor Who
Ⓦ **Movie:** Ordeal by Innocence

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ $100,000 Pyramid
⓫ The Jeffersons
⓭ Sneak Previews
㉑ Nightly Business Report

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ P.M. Magazine
❼ Entertainment Tonight
❾ **Baseball:** Mets vs. Montreal (concludes at 10)
⓫ **Baseball:** Yankees vs. Kansas City (concludes at 10)
⓭ MacNeil/Lehrer NewsHour
㉑ Long Island Report
Ⓗ Ray Bradbury Theater

8:00
❷ Twilight Zone
❹ Knight Rider
❺ **Movie:** A Night in Heaven (1983). Lesley Ann Warren.
❼ Webster (cc)
㉑ ㉛ Washington Week in Review
Ⓗ **Movie:** Ordeal by Innocence (cc)
Ⓝ **Movie:** Camila
Ⓢ **Movie:** Curse of the Pink Panther
Ⓦ **Movie:** Compromising Positions

8:30
❼ Mr. Belvedere
⓭ ㉑ ㉛ Wall Street Week

9:00
❷ **Movie:** Fish Hawk (1980). Will Sampson.
❹ Miami Vice
❼ Rowdies
⓭ Great Performances
㉑ **Special:** Purely Gershwin—Tribute to George Gershwin
㉛ Masterpiece Theatre: The Flame Trees of Thika (Part V)

9:30
Ⓗ **Movie:** Weird Science

10:00
❹ Stingray
❺ ❾ ⓫ News
❼ Love Boat (cc)
㉛ P.O.V.
Ⓝ **Movie:** Suburbia
Ⓢ **Movie:** National Lampoon's European Vacation (cc)
Ⓦ **Movie:** Cavegirl

SOLUTIONS TO LAST WEEK'S PUZZLES

A	R	T	H	U	R	I	A	N	L	E	G	E	N	D
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W	O	O	D	C	H	U	C	K	■	B	L	A	C	K	J	A	C	K
I	N	P	U	T	■	T	O	E	■	O	T	R	A	■	A	R	N	O
G	O	A	D	S	■	H	O	D	■	Y	O	Y	O	■	I	D	E	S

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TELEVISION

10:30
❺ ⓫ News
⓭ Soundings
㉛ Doctor Who

11:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Hangin' In
⓫ Odd Couple
⓭ **Movie:** Atomic Cafe (1982)
㉑ Fawlty Towers
🅗 **Movie:** The Woman in Red (cc)

11:30
❷ **Movie:** Killing at Hell's Gate (1981). Robert Urich.
❹ Tonight Show
❺ Current Affair
❼ **Golf:** PGA Championship
❾ **Movie:** Untamed Women (1952). Doris Merrick. Silly, campy film about Air Force flyers who become stranded on an island ruled by male-crazed women; a real hoot!
⓫ The Honeymooners
㉑ Nightly Business Report
🅦 **Movie:** Between the Sheets

11:45
🅢 **Movie:** The Man With One Red Shoe

12 MIDNIGHT
❺ Mission: Impossible
❼ Nightline
⓫ Star Trek
㉑ Long Island Report
🅝 **Movie:** Secret Places

12:30
❹ Friday Night Videos
❼ New York Hot Tracks

12:35
🅗 **Movie:** Apology (cc)

1:00
❺ Comedy Tonight
❾ Joe Franklin Show
⓫ Comedy Break
🅦 **Movie:** The Go Masters

1:25
🅢 **Movie:** The Killing Fields (cc)

1:30
❺ Coors Concert
⓫ News

1:42
❷ **Movie:** El Dorado (1967). John Wayne, Robert Mitchum.

2:00
❹ News
❼ Eye on Hollywood
❾ **Movie:** Four Clowns (1970). Stan Laurel. Great film clips of silent comedians containing some of the best comedy ever; a must-see film for viewers of all ages.
⓫ Life and Times of Grizzly Adams

2:20
🅗 **Movie:** Heaven Help Us

2:30
❹ Price Is Right
❺ **Movie:** Little Caesar (1930). Edward G. Robinson. Robinson gives a memorable performance in this classic film of a small-time hood who becomes an underworld leader; don't miss it!
❼ **Movie:** The Vampires (1968). Gordon Scott.

3:00
❹ Music City USA
⓫ Emergency One
🅦 **Movie:** Compromising Positions

3:30
❹ Hit City

3:55
🅢 Washingtoon

4:00
❹ Ben Casey
❾ Joe Franklin Show
⓫ Kung Fu

4:10
🅗 Video Jukebox

4:20
❼ Headline Chasers

4:29
❷ Newsmakers

4:40
🅗 **Movie:** All of Me (cc)
🅢 **Movie:** BMX Bandits

5:00
❹ Here's Lucy
❾ News
⓫ U.S. Farm Report

5:30
❹ Here's Lucy
❾ ⓫ News

MON., AUG. 11

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Network News
🅗 **Movie:** Six Weeks
🅢 **Movie:** Top Secret!

6:30
❺ Too Close for Comfort
⓫ Benson
⓭ Nightly Business Report
㉑ Doctor Who
🅦 **Movie:** National Lampoon's European Vacation

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ $100,000 Pyramid
⓫ The Jeffersons
⓭ Victory Garden
㉑ Nightly Business Report

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ P.M. Magazine
❼ Entertainment Tonight
❾ Million Dollar Chance of a Lifetime
⓫ News
⓭ MacNeil/Lehrer NewsHour
㉑ Long Island Report
🅢 Washingtoon

8:00
❷ Scarecrow & Mrs. King
❹ **Movie:** Family Secrets (1986). Stefanie Powers, Maureen Stapleton. Three generations of women spend a weekend together uncovering truths about their pasts; Stapleton is marvelous as the wise grandmother.
❺ **Movie:** Chiefs (1983). Part I of III. Charlton Heston, Wayne Rogers. Compelling story of a town's hidden crime which is gradually uncovered by three successive police chiefs.
❼ **Baseball:** TBA (concludes at 11)
❾ News
⓫ **Movie:** Crackers (1984). Donald Sutherland.
㉑ National Audubon Society Special
㉛ Video Music Box
🅗 **Movie:** Once Upon a Time in America (long version)
🅝 **Movie:** La Chevre
🅢 Faerie Tale Theatre
🅦 **Movie:** Health

8:30
❾ Family Feud
⓭ Adam Smith's Money World

9:00
❷ Kate & Allie
❾ **Special:** Solid Gold and Summer Love
⓭ American Masters (cc)
㉑ Nature of Things
㉛ Arranger Session With Billy Taylor
🅢 **Movie:** Chariots of Fire

9:30
❷ Newhart

10:00
❷ Cagney & Lacey
❹ **Special:** Phil Donahue Examines the Human Animal: Love and Sex
❺ ⓫ News
⓭ Pina Bausch With Susan Sontag
㉑ National Geographic Special: Creatures From the Mangrove
㉛ Alive From Off Center
🅝 **Movie:** An Indecent Obsession
🅦 **Movie:** Perfect

10:30
⓫ News
㉛ Doctor Who

11:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Hangin' In
⓫ Odd Couple
㉑ The Bounder

11:05
🅢 As Is

11:30
❷ Magnum, P.I.
❹ Best of Carson
❺ Current Affair
❼ Nightline
❾ Bizarre
⓫ The Honeymooners
㉑ Nightly Business Report

11:50
🅗 The Hitchhiker

12 MIDNIGHT
❺ Mission: Impossible
❼ Headline Chasers
❾ Merv Griffin Show
⓫ Star Trek
㉑ Long Island Report
🅝 **Movie:** The Cars That Eat People
🅦 **Movie:** Body Girls

12:20
🅗 **Movie:** Key Exchange

12:30
❹ David Letterman
❼ Lifestyles of the Rich and Famous

12:40
❷ **Movie:** You Can't Take It With You (1979). Jean Stapleton.

12:45
🅢 **Movie:** Beverly Hills Cop (cc)

1:00
❺ Comedy Tonight
❼ **Movie:** Our Man Flin
(1965). James Coburn.
❾ Joe Franklin Show
⓫ Comedy Break

1:15
🅦 **Movie:** Tuff Turf

1:30
❹ ⓫ News
❺ Naked City

2:00
❷ News
❹ Price Is Right
❾ **Movie:** Medusa vs. th
Son of Hercules (1962). Richard Harrison.
⓫ Life and Times of Grizzly Adams
🅗 Robert Klein on Broadway

2:30
❹ Ben Casey
❺ **Movie:** Getting Wasted (1980). Brian Kerwin.

2:40
🅢 **Movie:** Perfect Timing

3:00
⓫ **Movie:** Superdragon (1984). Bruce Lee. Super drag!
🅗 **Movie:** KGOD
🅦 **Movie:** Love Letters

3:30
❹ Ben Casey

4:00
❾ Joe Franklin Show

4:15
🅢 Washingtoon

4:30
❹ Here's Lucy
🅗 Half a Lifetime

4:45
🅢 Rappaccini's Daughter

5:00
❹ Here's Lucy
❾ News
⓫ One Step Beyond

5:30
❹ Here's Lucy
❼ Morning Stretch
⓫ News

5:45
🅢 Faerie Tale Theatre

TUE., AUG. 12

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Network News
🅗 **Movie:** Secret Places
🅢 **Movie:** All Fall Down

6:15
🅦 **Movie:** Way Out West

6:30
❺ Too Close for Comfort
⓫ Benson
⓭ Nightly Business Report
㉑ Doctor Who

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ $100,000 Pyramid
⓫ The Jeffersons

⓭ Profiles of Nature
㉑ Nightly Business Report

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ P.M. Magazine
❼ Entertainment Tonight
❾ Million Dollar Chance of a Lifetime
⓫ **Baseball:** Yankees vs. Cleveland (concludes at 10)
⓭ MacNeil/Lehrer NewsHour
㉑ Long Island Report
🅦 **Movie:** Fort Apache

8:00
❷ Simon & Simon (cc)
❹ A-Team
❺ **Movie:** Chiefs (1983). Part II. (Part I, Mon., Aug. 11 at 8 p.m.)
❼ Who's the Boss? (cc)
❾ News
㉑ Nature (cc)
㉛ Video Music Box
🅗 **Movie:** The Border
🅝 **Movie:** The Ties That Bind
🅢 **Movie:** Firstborn (cc)

8:30
❼ Growing Pains (cc)
❾ Family Feud
⓭ Innovation

8:55
🅝 **Movie:** A Man When He Is a Man

9:00
❷ Magnum, P.I.
❹ Hunter
❼ Moonlighting (cc)
❾ **Movie:** Soldier in the Rain (1963). Jackie Gleason.
⓭ Nova
㉑ Masterpiece Theatre: The Flame Trees of Thika (cc)
㉛ Mystery!: Agatha Christie's Crime I

10:00
❷ The Equalizer
❹ **Special:** Phil Donahue Examines the Human Animal: War and Violence
❺ ⓫ News
❼ Spenser: For Hire (cc)
⓭ The Spanish Civil War
㉑ The Sandbaggers
㉛ Presente
🅗 The Hitchhiker
🅝 **Movie:** King and Country
🅢 **Movie:** Night of the Comet
🅦 **Movie:** Ordeal by Innocence

10:30
⓫ News
㉛ Doctor Who
🅗 **Movie:** Apology

11:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Hangin' In
⓫ Odd Couple
⓭ The Spanish Civil War
㉑ The Bounder

11:30
❷ Simon & Simon
❹ Tonight Show
❺ Current Affair
❼ Nightline
❾ Bizarre
⓫ The Honeymooners
㉑ Nightly Business Report
🅦 **Movie:** Between Lovers

11:45
🅢 **Movie:** Curse of the Pink Panther

12 MIDNIGHT
❺ Mission: Impossible
❼ Headline Chasers
❾ Merv Griffin Show
⓫ Star Trek
⓭ Austin City Limits
㉑ Long Island Report
🅝 **Movie:** Suburbia

12:15
🅗 Billy Crystal—Don't Get Me Started

12:30
❹ David Letterman
❼ Lifestyles of the Rich and Famous

12:40
❷ **Movie:** Ebony, Ivory, and Jade (1979). Debbie Allen.

1:00
❺ Comedy Tonight
❼ **Movie:** Intimate Strangers (1977). Sally Struthers.
❾ Joe Franklin Show
⓫ Comedy Break
🅦 **Movie:** Compromising Positions

1:15
🅗 **Movie:** All of Me

1:30
❹ ⓫ News
❺ Naked City

1:45
🅢 **Movie:** Hot Resort

2:00
❷ News
❹ Price Is Right
❾ **Movie:** The Trojan Horse (1962). Steve Reeves.
⓫ Kung Fu

2:30
❹ Ben Casey
❺ **Movie:** Midnight Auto Supply (1978). Michael Parks.

2:50
🅗 **Movie:** The Warriors

3:00
⓫ **Movie:** Macho Callahan (1970). David Janssen.
🅦 **Movie:** Way Out West

3:25
🅢 **Movie:** Tigers in Lipstick

3:30
❹ Ben Casey

4:00
❾ Joe Franklin Show

4:25
🅗 **Movie:** Bustin' Loose (cc)

4:30
❹ Here's Lucy

5:00
❹ Here's Lucy
❾ News
⓫ One Step Beyond (cc)
🅢 Pick Me Up at Peggy's Cove

5:30
❹ Here's Lucy
❼ Morning Stretch
⓫ News
🅢 **Movie:** Somewhere, Tomorrow

Weekend, August 9–10

SAT., AUG. 9

6:00
❹ Sonrisas
❺ Young Edition
❾ David Toma Show
⓫ It's Your Business

6:30
❷ Patchwork Family
❹ New Wilderness
❺ World Tomorrow
❼ Hee Haw
❾ Face-off
⓫ Josie and the Pussycats
🅗 **Movie:** Kelly
🅢 **Movie:** Irreconcilable Differences

7:00
❹ Hickory Hideout
❺ Terrahawks
❼ Davey and Goliath
❾ New Jersey People
⓫ Voltron

7:30
❷ Kidsworld
❹ Cliffwood Kids
❺ Wonderama
❼ Kids, Incorporated
❾ In Depth
⓫ Thunderbirds

8:00
❷ The Wuzzles
❹ Snorks
❺ Popeye
❼ Pink Panther and Sons
❾ Straight Talk
⓫ Sports: One-on-One
⓭ Adam Smith's Money World

8:30
❷ Berenstain Bears
❹ Gummi Bears
❺ Rainbow Brite
❼ The Littles (cc)
⓫ FTV
⓭ Wall $treet Week
🅗 **Movie:** The Mysterious Stranger
🅢 **Movie:** Young Man With Ideas

9:00
❷ Jim Henson's Muppets, Babies, and Monsters
❹ Smurfs
❺ Popples
❼ Bugs Bunny/Looney Tunes Comedy Hour
❾ Everybody's Money Matters
⓫ **Movie:** Charlie Chan and the Feathered Serpent (1948). Roland Winters.
⓭ Washington Week in Review (cc)
🅦 Rick Springfield

9:30
❺ Ulysses
⓭ John McLaughlin: One-on-One (cc)
㉛ On Our Own

10:00
❷ Hulk Hogan's Rock 'n' Wrestling!
❺ Wonder Woman
❼ Laff-a-Lympics (cc)
❾ Solid Gold
⓭ Remembering the Bomb
㉛ Body Electric
🅗 **Movie:** St. Helens
🅢 **Movie:** The Horses Mouth
🅦 **Movie:** Streets of Fire

10:30
❹ Punky Brewster
❼ Ewoks and Droids
⓫ Puttin' On the Hits
㉛ Reading Rainbow

11:00
❷ Richie Rich
❹ Alvin
❺ **Special:** Junior Star Search
❾ Wrestling
⓫ Soul Train
⓭ Tony Brown's Journal
㉛ Secret City

11:30
❷ Dungeon and Dragons
❹ Kidd Video
❼ Galactic Guardians (cc)
⓭ Open Mind
㉛ Why in the World

12 NOON
❷ Pole Position
❹ Mr. T
❼ Weekend Specials (cc)
❾ Whiz Kids
⓫ Wrestling
⓭ Summerfare: Peggy Lee
㉑ Gourmet Cooking (cc)
㉛ Video Music Box
🅗 **Movie:** Girls Just Want to Have Fun (cc)
🅢 **Movie:** Falling in Love (cc)
🅦 **Movie:** The Warriors

12:30
❷ Charlie Brown
❹ Spiderman
❼ American Bandstand
㉑ This Old House (cc)

1:00
❷ Kidsworld
❹ Ben Casey
❺ Starsky and Hutch
❾ **Movie:** Stingray (1978). Christopher Mitchum. Violent action-comedy about a couple who unknowingly buy a car with money and heroine hidden in it; low-budget film with poor-quality acting and a mediocre script.
⓫ **Movie:** One Million Years B.C. (1966). Raquel Welch. The film which boosted fur-bikinied Welch to stardom; good special effects, excellent musical score, and no dialogue!
⓭ The Spanish Civil War
㉑ Kathy's Kitchen
㉛ Heart of the Dragon

1:30
❷ Kidsworld
❼ Hollywood Close-up
㉑ Frugal Gourmet
🅗 **Movie:** The Empire Strikes Back (cc)

2:00
❷ **Movie:** A Very Missing Person (1972). Eve Arden.
❹ Baseball Pregame
❺ **Football:** Jets vs. Green Bay (concludes at 5)
❼ Wide World of Sports
⓭ American Masters
㉑ Victory Garden
㉛ World TV Presents
🅢 **Movie:** The Silent One
🅦 **Movie:** Private Resort

2:15
❹ **Baseball:** Yankees vs. Kansas City or Los Angeles vs. Cincinnati (concludes at 5)

2:30
㉑ Magic of Oil Painting

3:00
❾ **Movie:** Zebra Force (1977). Mike Lane.
⓫ Star Games
⓭ Bodywatch
㉑ Cats & Dogs (cc)

3:30
❷ **Movie:** The New Healers (1972). Robert Foxworth.
❼ **Golf:** PGA Championship (concludes at 7)
㉑ Motorweek

4:00
⓫ Dance Fever
⓭ The Great Space Race
㉑ Rod and Reel
㉛ World Chronicle
🅗 **Movie:** Kelly
🅢 **Movie:** Firstborn (cc)
🅦 **Movie:** The Jerk

4:30
⓫ Puttin' On the Hits
㉑ This Old House (cc)
㉛ Cambridge Forum

5:00
❷ Sports Special
❹ Super Chargers
❺ Mission: Impossible
❾ Greatest American Hero
⓫ Fame
⓭ Nova
㉑ **Special:** Purely Gershwin—Tribute to George Gershwin
㉛ All About TV

5:30
❹ Exciting World of Speed and Beauty
㉛ Cityscope

6:00
❷ **Special:** The Red Jacket
❹ News
❺ What's Happening Now?
❾ Wrestling
⓫ Star Trek
⓭ National Geographic Special
㉛ Modern Maturity
🅗 **Movie:** 2010 (cc)
🅢 Bernice Bobs Her Hair
🅦 **Movie:** Where Is Parsifal?

6:30
❷ ❹ News
❺ Small Wonder
㉛ Eye on Dance

7:00
❷ ❼ ❾ News
❹ Strictly Business
❺ Check It Out
⓫ The Jeffersons
⓭ Newton's Apple (cc)
㉑ Nature
㉛ Tony Brown's Journal
🅢 **Movie:** Irreconcilable Differences

7:30
❷ Up Front With Ron Reagan
❹ New Newlywed Game
❺ Ted Knight Show
❼ It's a Living
❾ In Search Of
⓫ At the Movies
⓭ Wild America
㉛ John McLaughlin: One-on-One

8:00
❷ Melba
❹ Facts of Life
❺ **Movie:** Treasure Island (1934). Wallace Beery, Jackie Cooper. Enjoyable version of the classic Robert Louis Stevenson pirate story; Beery is outstanding as Long John Silver.
❼ Different Strokes
❾ **Movie:** One Spy too Many (1966). Robert Vaughn. One film too many!
⓫ **Movie:** Spellbound (1945). Ingrid Bergman, Gregory Peck. Intriguing tale of a female psychiatrist who tries to help a man suffering from amnesia; Bergman is superb as the shrink; contains a beautiful and exciting score.
⓭ The Great Space Race
㉑ Good Neighbors
㉛ Tonight at Ferlinghetti
🅗 **Movie:** Fright Night (cc)
🅦 **Movie:** Summer Rental

8:05
🅝 **Movie:** Cal

8:30
❷ **Movie:** Mommie Dearest (1981). Faye Dunaway. Interesting drama based on Christina Crawford's book about growing up as the abused daughter of movie queen Joan Crawford; Dunaway is fascinating as Crawford but tends to overact.
❹ 227
❼ Benson
㉑ Bless Me Father
㉛ Looking East

9:00
❹ Golden Girls
❼ **Movie:** Amazons (1984). Tamara Dobson.
⓭ Mystery!: Shades of Darkness
㉑ Yes Minister
㉛ Hello Jerusalem
🅢 The Paper Chase: The Graduation Year—The Graduation

9:30
❹ **Movie:** Gus Brown and Midnight Brewster (1985). John Schneider.
㉑ Butterflies
🅦 **Movie:** Private Resort

10:00
❺ News
❾ Wrestling
⓭ Film on Film: Max Sennett
㉑ **Movie:** Woodstock (1970). Janis Joplin, Joe Cocker. Entertaining film documenting one of the most spectacular musical events of the 1960s; will bring back memories of "flower children" and "peace marches."
㉛ Alive From Off Center
🅗 Billy Crystal—Don't Get Me Started

🅝 **Movie:** The Gold Diggers

10:30
❺ Black News
⓫ News
㉛ Club Date: Gabor Szabo Quartet

11:00
❷ ❹ ❼ News
❺ **Movie:** Mister Roberts (1955). Henry Fonda, James Cagney, Jack Lemmon. Enjoyable comedy about the misadventures of a navy cargo ship during W. W. II.; brilliant cast highlighted by an Academy Award–winning performance by Lemmon.
❾ Jackie Gleason Show
⓫ Tales of the Darkside
⓭ **Movie:** The Invisible Man (1933). Claude Rains. Horror classic of a mad scientist who makes himself invisible and terrorizes a British community; Rains is impressive in his "starring" debut.
🅗 **Movie:** The Empire Strikes Back (cc)
🅢 Bizarre '86 (cc)
🅦 **Movie:** Wild Dallas Honey

11:30
❹ Best of Saturday Night Live
❼ News
❾ **Movie:** Tourist Trap (1979). Chuck Connors.
⓫ The Honeymooners
🅢 **Movie:** The Lost Empire

11:45
❷ MTV Top 20 Video Countdown
❼ **Movie:** The French Connection (1971). Gene Hackman. Terrific action-thriller about an attempted heroine smuggle into New York; Hackman won an Oscar for his top-notch performance as the hard-nosed detective; contains one of the best car chases ever put on film.

12 MIDNIGHT
⓫ Dempsey & Makepeace
🅝 **Movie:** Oskar Schindler

12:30
🅦 **Movie:** Streets of Fire

12:45
❷ **Movie:** The Disappearance of Aimee (1976). Faye Dunaway, Bette Davis. Dunaway and Davis give skillful performances in this strange tale of an evangelist who disappears mysteriously in 1926 and then reappears.

1:00
❹ Ghost Story
⓫ Twilight Zone
🅢 **Movie:** Falling in Love (cc)

1:10
🅗 **Movie:** This Is Spinal Tap

1:25
❺ **Movie:** A Night in Heaven (1983). Lesley Ann Warren.

1:30
❾ **Movie:** The Fickle Finger of Fate (1967). Tab Hunter.
⓫ News

1:45
❼ **Movie:** Macon County Line (1975). Alan Vint.

2:00
❹ This Week in Country Music
⓫ At the Movies

2:30
❹ Ben Casey
⓫ **Movie:** First to Fight (1967). Chad Everett.

2:35
🅗 **Movie:** 2010 (cc)

2:55
🅢 **Movie:** Firstborn (cc)

2:58
❷ News

3:00
🅦 **Movie:** The Warriors

3:30
❹ **Movie:** Sagebrush Trail (1933). John Wayne.
❾ **Movie:** Elmer (1977). Phillip Swanson.

3:43
❷ **Movie:** Funny Business (1978). Walter Matthau. An excellent retrospective that features great movie comics from sound films.

4:30
⓫ One Step Beyond

4:35
🅗 **Movie:** Fright Night

4:45
🅢 Bernice Bobs Her Hair

5:00
❾ News
⓫ One Step Beyond

5:30
⓫ News

SUN., AUG. 10

6:00
❺ Black News
❾ In Depth
⓫ Insight
🅢 **Movie:** Follow That Bird (cc)

6:30
❷ Kidsworld
❹ Joy of Gardening
❺ Young Edition
❼ ⓫ Christopher Close-up
❾ New Jersey People
🅗 **Movie:** Arthur

6:45
⓫ Davey and Goliath

7:00
❷ Hot Fudge
❹ Here's Lucy
❺ Hour of Power
❼ Faith for Today
❾ Face-off
⓫ Old Time Gospel Hour

7:30
❷ The People
❹ Funtastic World of Hanna-Barbera
❼ This Is the Life
❾ In the Black: Keys to Success
⓭ Sesame Street (cc)
🅢 All the Years

8:00
❷ Way to Go
❺ Jimmy Swaggart
❼ Insight
❾ News
⓫ Ever Increasing Faith
🅢 **Movie:** Starfleet: Space Quest for F-01

8:30
❷ For Our Times
❼ Tiempo
❾ It Is Written
⓭ Mister Rogers' Neighborhood
🅗 Fraggle Rock (cc)

9:00
❷ Sunday Morning News
❹ Visiones
❺ Plastic Man
❼ World of Photography
❾ Oral Roberts
⓫ Josie and the Pussycats
⓭ Sesame Street (cc)
㉑ Nature of Things
🅗 Fraggle Rock
🅦 **Movie:** Cat People

9:30
❹ Positively Black
❺ Leave It to Beaver
❼ Wild Kingdom
❾ Point of View
⓫ Jem
🅗 **Movie:** Ten From Your Show of Shows

10:00
❹ Essence
❺ **Movie:** News Hounds (1947). Leo Gorcey.
❼ America's Top Ten
❾ Sunday Mass
⓫ Super Sunday
⓭ Mister Rogers' Neighborhood
㉑ Good Neighbors
🅢 Come Along With Me

10:30
❷ Face the Nation
❹ First Estate: Religion in Review
❼ Entertainment This Week
❾ Meet the Mayors
⓫ Three Stooges
⓭ Wild America (cc)
㉑ Bless Me Father
🅦 **Movie:** Yellow Hair and the Fortress of Gold

11:00
❷ Wall Street Journal Report
❹ Meet the Press
❾ David Toma Show
⓫ FTV
⓭ Reading Rainbow
㉑ Yes Minister
🅗 **Movie:** National Lampoon's European Vacation
🅢 **Movie:** Weird Science

11:15
❺ **Movie:** Bomba on Panther Island (1950). Johnny Sheffield.

11:30
❷ Newsmakers
❹ News 4orum
❼ David Brinkley
❾ World Tomorrow
⓫ **Movie:** Abbott and Costello Go to Mars (1953). Bud Abbott.
⓭ Soapbox
㉑ Butterflies

12 NOON
❷ The People
❹ McLaughlin Group
❾ Dr. Schuller
⓭ Capitol Journal
㉑ Wall Street Week

12:30
❷ **Movie:** In Tandem (1974). Claude Akins.
❹ Today in New York
❼ Eyewitness News Conference
⓭ Inside Albany
㉑ **Movie:** Little Men (1935). Frankie Darro.
🅗 **Movie:** Reunion at Fairborough (cc)
🅦 Kenny Rogers and Dolly Parton Together

12:45
❺ **Movie:** The Girl Can't Help It (1956). Jayne Mansfield.

1:00
❹ Marty Robbins: Super Legend
❼ Like It Is
❾ Greats of the Game
⓫ This Week in Baseball
⓭ Firing Line
🅢 **Movie:** Kind Hearts and Coronets

1:30
❾ **Baseball:** Mets vs. Montreal (concludes at 4)
⓫ **Baseball:** Yankees vs. Kansas City (concludes at 4:30)
🅦 **Movie:** The Woman in Red

2:00
❷ Sports Special
❼ Ebony/Jet Showcase
⓭ Great Performances
㉑ **Movie:** Woodstock (1970). Janis Joplin. (See Sat., Aug. 9 at 10 p.m.)
㉛ World TV Presents

2:30
❼ **Special:** Tour Italia
🅗 TV Around the World With George Plimpton

2:45
❺ **Movie:** The Reivers (1969). Steve McQueen.

3:00
❷ **Football:** Los Angeles vs. San Francisco (concludes at 6)
❹ **Boxing:** U.S.A. vs. U.S.S.R.
㉛ Kup's Show
🅗 **Movie:** A Piano for Mrs. Cimino (cc)
🅢 **Movie:** Rhinestone (cc)
🅦 **Movie:** A Wedding

3:30
❼ **Golf:** PGA Championship (concludes at 7)
⓭ Soundings: George Rochberg

4:00
❹ Sportsworld
❾ BJ and the Bear
⓭ Evening at Pops
㉛ Masterpiece Theatre: The Flame Trees of Thika (Part V)

4:30
⓫ Good Times

5:00
❺ Kojak
❾ Black Sheep Squadron
⓫ Fame
⓭ Comrades
㉑ Rush: The Fallow Deer
㉛ Mystery!: Shades of Darkness (Part IV)
🅗 **Movie:** The Four Seasons
🅢 Young Comedians Special
🅦 Jack and the Beanstalk

6:00
❷ ❹ News
❺ **Movie:** Sunburn (1979). Farrah Fawcett.
❾ S.W.A.T.
⓫ **Movie:** Forbidden (1985). Jacqueline Bisset.
⓭ Currents
㉛ U.S. Nippon Newscope
🅦 **Movie:** The River Rat

6:05
㉑ Wild America (cc)

6:30
❷ ❹ News
⓭ Washington Week in Review
🅢 **Movie:** Follow That Bird (cc)

6:45
㉑ Austin City Limits

7:00
❷ 60 Minutes
❹ Silver Spoons
❼ Disney Sunday Movie
❾ Switch
⓭ Nature of Things
㉛ Japanese Theatre
🅗 **Movie:** Arthur

7:30
❹ Punky Brewster

8:00
❷ Murder, She Wrote
❹ Dalton's Code of Vengeance
❺ Star Search
❼ **Movie:** Northstar (1984). Greg Evigan. An astronaut's freak accident in space enables him to intensify his five senses.
❾ David Toma Show
⓫ Lifestyles of the Rich and Famous
⓭ National Geographic Special
㉑ **Movie:** The Firemen's Ball (1968). Josef Sebanek. Acclaimed comedy of a small-town firemen's ball which turns into a disaster. (dubbed)
㉛ Odyssey: Franz Boas
🅢 **Movie:** Weird Science
🅦 **Movie:** Silverado

8:05
🅝 **Movie:** The Confession

8:30
❾ Face-off

9:00
❷ **Movie:** He's Fired, She's Hired (1984). Karen Valentine, Wayne Rogers
❹ **Movie:** This Is Elvis (1983)
❺ Lifestyles of the Rich and Famous
❾ New Jersey People
⓫ Love Boat
⓭ Masterpiece Theatre: The Flame Trees of Thika
㉛ Jazz in Exile
🅗 **Movie:** National Lampoon's European Vacation

9:30
❺ Children of the Brokenhearted
❼ **Movie:** Condor (1985). Lisa Hartman.
❾ In Depth

10:00
❺ ⓫ News
❾ Hispanic Horizons
⓭ SCTV
㉑ Mystery!: Shades of Darkness (cc)
㉛ Barry Harris
🅢 Brothers (cc)

10:30
❺ Sports Extra
❾ Meet the Mayors
⓫ Christian Science Monitor
⓭ Alive From Off Center
㉛ Tonight at Ferlinghetti
🅗 The Hitchhiker
🅝 **Movie:** Girls Town
🅢 The Frantics
🅦 Kenny Rogers and Dolly Parton Together

11:00
❷ ❹ ❼ News
❺ Taxi
❾ World Tomorrow
⓫ Odd Couple
⓭ Independent Focus
㉑ Fawlty Towers
🅗 **Movie:** The Big Score
🅢 **Movie:** Rhinestone

11:30
❺ Seeing Things
❼ News
❾ Jackie Gleason Show
⓫ The Honeymooners
㉑ Comedy Tonight
🅦 **Movie:** The Woman in Red

11:45
❷ ❼ Sports

12 MIDNIGHT
❷ Barnaby Jones
❹ Sports Machine
❼ **Movie:** The Mask of Sheba (1969). Inger Stevens.
❾ Jimmy Swaggart
⓫ Star Trek
㉑ Alive From Off Center
🅝 **Movie:** The Fourth Man

12:30
❹ Fridays
❺ Naked City
🅗 **Movie:** The Bay Boy

1:00
❷ Barnaby Jones
❾ **Movie:** Counterpoint (1968). Charlton Heston.
⓫ Tales From the Darkside
🅢 **Movie:** Revenge of the Nerds

1:30
❹ **Movie:** Bird of Paradise (1932). Dolores Del Rio.
❺ David Susskind
⓫ News

2:00
❷ News
❼ **Movie:** Dillinger (1973). Warren Oates.
⓫ Star Games

2:15
🅗 **Movie:** Tightrope (cc)

2:40
🅢 **Movie:** Who's Afraid of Virginia Woolf?

3:00
⓫ **Movie:** C. C. and Company (1970). Joe Namath.

3:05
❹ Positively Black

3:30
❾ **Movie:** The Steagle (1971). Richard Benjamin.

3:35
❹ First Estate: Religion in Review

4:05
❹ News

4:15
🅗 **Movie:** Surf II

5:00
❾ News
⓫ One Step Beyond
🅢 **Movie:** Starfleet: Space Quest for F-01

5:30
❹ Here's Lucy
❼ Morning Stretch

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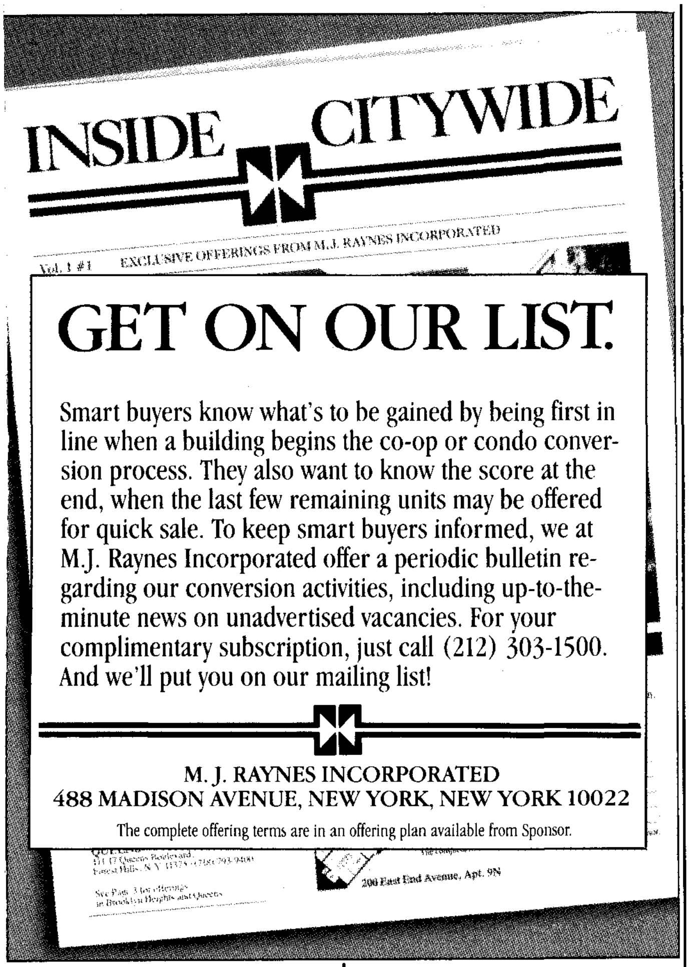
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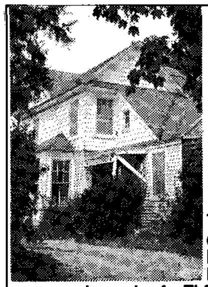

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NEW YORK REAL ESTATE continued on page 107.

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Stretch Limo Seats 10. Starts At $28.
Other Limos From $24. 718-729-7399.

'86 Silver Stretch—TV, VCR, phone, bar. $35/hour. Empire Limo, 212-410-2721.

Luxury For Less!—Stretch limousines as low as $25 per hour! 718-746-1101.

LICENSED MOVERS

NOAH'S ARK: THE MOVING MAVIN!
24 Hour Superior Service.
LOW $$. Prompt. Storage.
DOT 10860. **160 W 71 St. 212-874-1313.**

HUD Movers—3 men/large truck $50/hour. 718-461-0428,9. No. 281, 264 10th Avenue, NYC 10001.

Graduate Movers—DOT 10580. Qualified to handle your move. 212-925-5995.

Moishe's Moving & Delivery—Plus storage. Ask a friend.

Mensch Movers Inc.—A smooth move for home or office. Local/long distance. Free on-site estimates. Pro packing, boxes delivered free for do-it-yourselfers. No. T10886. 212-674-5456. 24 hours.

ACTIVE MOVING **212-988-8001.**
East Side, West Side, all around the town since 1900. Storage. DOT 449.
16 East 79th Street

NOAH'S ARK MOVING CO. INC.
"We Won't Leave You High & Dry"
LOW $$. Call & Compare. 212-874-1313.

Moishe's Last Minute—24 hours moving and storage. Local and long distance. 212-239-0340.

Wheaton Van Lines Inc.—Long Distance Movers with the Good Housekeeping Seal of Approval. Call Van Gogh Movers, N.Y. Agent for free cost survey. ICC No. MC87113. 212-226-0500.

Local • Long Distance • Overseas
IF YOU'RE LOOKING
For a different mover THIS TIME, you didn't use **Big Apple Moving & Storage** LAST TIME. American Red Ball agent, "The red carpet mover." 92 St. Marks Pl. 212-505-1861. No. 1839. MC/Vi.

Moishe's Moving & Delivery—Plus storage. Ask a friend.

Celebrity Moving—Rated best in NYC. Same day, superior service. Deluxe full-service storage specialists. MC/Visa. DOT 1866. 212-936-7171, 718-786-1350.

Pyramid Moving Co.—"Honest and efficient moving by people who enjoy their work." Local/long distance. DOT 1870. 1241 Amsterdam Ave. 212-222-6663.

Moishe's, 24 Hours, Last Minute Jobs—Big and small jobs with storage. Pick up and delivery. Complete packing service. Packing boxes delivered free. No. 1974. 327 10th Ave., at 29th St. 212-239-0340.

Noah's Ark Moving Co. Inc.—Low **$$.** "Nobody Does It Better". 212-874-1313.

BIG WHEEL MOVING & STORAGE
"Movers that won't shake you up"
Reliable. Low **$$.** Free box delivery.
DOT 10488. **16 E. 79 St. 212-570-0879.**

Moishe's First Class Move
Plus storage. 24 hour service.
Ask a friend. **212-239-0340.**

JERUSALEM MOVING & STORAGE
Professional packing. Free box delivery. Piano moving! Local and long distance. DOT 10735. 212-996-2300. 404 E. 88th.

Big John's Moving Inc.—First class local and long distance moving. All moving supplies sold and delivered. Call for estimate and good free advice. DOT 1906. 528 E. 85th St. 212-734-3300.

Moishe's Last Minute—24 hours moving and storage. Local and long distance. 212-239-0340.

Samson Moving And Storage—Professional packing. Careful movers. Reasonable prices. Free estimates. 257 E. 61 St. NYC D.O.T. T10303. 212-752-5040.

THE CALIFORNIA CONNECTION
Coast To Coast/Local Experts. Free est.
Curtis Van Lines. 212-645-1110.

Moishe's Moving & Delivery—Plus storage. Ask a friend.

Van Gogh Movers—All our men have concave backs and a highly developed sense of aesthetics. No. 895. 126 Wooster Street, NYC. 212-226-0500.

Established 1895—Local, long distance and international moving, storage and packing. Siegler Brothers, Inc., Oregon 5-2333. Reasonable, Florida and California specialists. No.256, 264 West 11th, NYC. I.C.C. No.106384. Binding Estimates.

Moishe's First Class Move
Plus storage. 24 hour service.
Ask a friend. **212-239-0340.**

SHLEPPERS. **212-472-3925**
"Don't move home without us"
Never a no-show. Storage.
DOT 10138. 16 East 79th Street

The Moving Store—Boxes, pads, dollies, bubble-wrap. Free delivery. 644 Amsterdam Ave. NYC. 212-874-3866. DOT 670.

Moishe's Last Minute—24 hours. Ask a friend.

we work harder to make your move easier

Why Compromise?
use SABRA'S First Class Moving
- Packing Service • Storage Facilities
- Insured For Your Protection

Local and Long Distance
24 hr Prompt Service

sabra's
Moving and Delivery
212-239-0564 DOT T-11011

Moishe's First Class Move
Plus storage. 24 hour service.
Ask a friend. **212-239-0340.**

Noah's Ark Moving Co. Inc.—Low **$$.** Skilled Workers. Reliable. 212-874-1313.

MASSAGE

O. Lee—Shiatsu/Swedish
Delightful massage, home atmosphere.
Hotel/Residential. Call 212-580-9029.

Little Neck, Queens, L.I.—Relaxation. Shiatsu, Swedish massage. Showers. Private/clean. Appointment only. 3 minutes, exit 32, LIE. 718-224-2544.

Sue Studio—Swedish and Shiatsu massage by appointment only. 212-826-9807.

LI, 516-796-0700—Mon-Sat, 9am-6pm. Shiatsu/Swedish massage. Bath. Sauna.

Parisienne Massage Salon—A touch of class near Central Park South. Hotel services available. 10am-11pm. 212-397-5875.

A Great Massage—Call Dean. East 74th Street location. 212-734-3993.

MIRAMAR: Voyage To Tranquility with Swedish Massage & Bubble Bath. Excellent Service. Studio/Hotel
APPOINTMENT ONLY. 212-826-8814

Mature Classy Lady—Massage to help you float through your day. Studio/hotel/residential. Call 212-481-3872.

Peace Of Mind — Massage Service
W. Village location. 212-741-1541.
E. 70's by appointment. 212-744-5633.

EBONY MASSEUSE
Shiatsu, Swedish, acupressure, sports-oriented, irrigation, deep-heat penetration. **212-529-2996.**

NEW YORK CLASSIFIED

MASSAGE

Salon Versailles Masseuses
Hotel/residential. MC/VI.
212-371-2713, 212-421-4567

Le Chic—Masseuses. Penthouse, midtown area. Hotel/residential. MC/VI. 212-421-4567, 212-832-8432

Okinawa 516-742-5990
Shiatsu/Swedish. Sauna, body shampoo. 7 days, Jericho Tpke, Mineola, LI.

GRAMERCY PARK - EXCLUSIVE
Swedish massage by appointment only. International masseuses. Whirlpool available. 212-529-6623.

CINDI OF LONDON
Swedish massage by appointment only. 212-529-6536.

Classy European Masseuse
Luxurious surroundings. Hotel/Residential. 212-315-2702

LI Grand Opening—Hahna Massage; Shiatsu/Swedish. LIRR Westbury, 1 minute; North State 32, 3 min. 516-334-8631

JUN STUDIO
Relaxing Oriental Shiatsu Massage
By Appointment--10am-10pm.
Queens 718-507-7002

For The Special People!—Be a V.I.P. Enjoy pine bubble bath and massage. Private. Mon-Sat. 212-582-3161.

ORIENTAL HOUSE
"Perfect Rating" N.Y.'s Premier Men's Magazine. Sauna/Steam
SHIATSU/SWEDISH MASSAGE
ATTENDED BATH
26 E. 23rd St. (2nd flr.) at Madison Ave.
24 Hours (212) 254-7109 7 Days
$5 Disc with Ad.

A Massage Fit For Royalty—International masseuses. 212-751-4786.

INSERTION ORDER FOR CLASSIFIED ADVERTISING & STRICTLY PERSONALS

Ads are typeset solid in upper and lower case only. No indent spacing. First words set in boldface type in upper and lower case. Phone numbers must include area code. Approximately 36 characters per line. (Count each letter, space or punctuation as one character). Use punctuation marks for proper sentence structure. Minimum size is two lines.

Commercial ads $36 per line for 1 time order; $29.50 per line for 2 consecutive weeks; $26.25 per line for 4 consecutive weeks; Real Estate ads $22.25 per line (Flat Rate); Strictly Personal ads $25 per line and $15 for NYM Box Number. Front Page Placement, $50.

As of June 23, 1986, all checks for Strictly Personals must be certified.
Commercial and Real Estate Deadline: Monday at 5 PM for issue on sale following Monday.

Name ______________________________

Street Address ______________________________

City ______________ **State** ______________ **Zip** ______________

Home Phone (for our records only) ______________________________

Payment: Check ______ **M.O.** ______ **MasterCard** ______ **Visa** ______ **AmEx** ______ **Card Number** ______________

Exp. Date ______________ **Signature** ______________________________

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Please place my ad under the following heading ______________________________

Please place the following ______ *line ad* ______ *time(s), starting in the* ______ *issue. (On sale* ______ *.)*

Classified Advertising Dept.
New York Magazine, 755 Second Avenue,
New York, NY 10017

NEW YORK CLASSIFIED

MASSAGE

Japanese Health Club—212-307-0666. Massage, sauna, steam. Amex accepted.

Licensed Masseur For Men—East 50's studio/your hotel. Richard. 212-759-6210.

Park Ave. Superb Massage—Swedish, Shiatsu by well-skilled staff. Mon-Fri. By appointment only. 212-308-2572.

GRAND OPENING
NEW APPLE
JAPANESE HEALTH CLUB
For the finest massage sauna, body shampoo. Total relaxaton. Hotel available.
212-255-0370/1 212-949-4301
103 W. 27th St. (3rd fl) NYC
between 6th & 7th Ave.

Grand Opening! Lissette's—Welcomes all her old and new customers at her new studio. Massage, colonics, wrappings, pedicures. 212-382-3509. AE.

MIDTOWN SALON
Our hands never lose their touch.
212-308-0675.

A Touch Of Distinction—Enjoy a relaxing massage. Hotel service. 212-957-8401.

MASSAGE/THERAPEUTIC

B. Kurz—Swedish/Polarity/Reflexology/Shiatsu. No sex calls. 212-355-3498.

Mano Matthews—Massage therapist. Studio on W. 73. 212-724-0717, 787-1883.

KOBE 56 - Japanese Shiatsu
Massage for Men & Women, open 7 days
212-586-0555, 212-245-9326, AE

Relieve Tension · Reduce Stress
Swedish massage by professionals.
37th St. & Broadway. 212-869-4346

MEDICAL

Experienced Acupuncturist/Internist—Ling Sun Chu, M.D. 107 E.73rd, 472-3000.

MERCHANDISE

3 FOR 1 SALE—Buy the 1st item at the highest original price get the 2nd & 3rd free at SKIN LEATHER, 55 E. 8th St. NYC 212-598-4133. Sale ends 8/11/86

PETS

Cat-Sitting—In Your Home. CatCare. Bonded. West: 947-6190; East: 838-2996.

PHOTOGRAPHY

Candid Child And Family Photography
Done with warmth and spontaneity.
Barry Burns **212-722-8276**

Thanks For The Memories—For weddings/special occasions. 212-677-8915.

BOUDOIR PHOTOGRAPHY®
World Class Female Photographer
As Seen On Phil Donahue
"...Something very special..."
Bill Boggs, Midday Live, WNYW-TV.
Free Consultation **212-903-4127.**

Weddings, Bar Mitzvahs—By award winning photographer. 212-466-0707.

V S P —Video filming service for all occasions. Excellent quality. 212-567-5807.

PHYSICAL FITNESS

One To One Personalized Fitness
23 yrs experience. Westchester & Conn.
New Body By Tony. 914-835-4343.

The Trainer's Edge—Exclusive one-to-one exercise. 212-807-5550.

Women's Exercise Classes—Excellent program. Murray Hill area. 212-683-7242.

RESUME SERVICES

Effective Professional Resumes—Career counseling. References. 212-744-1186.

Eye-Opening Resumes—Creative job strategy. Career Planning Inst. 599-0032.

The Correct Image—Resume/career service. Rita Williams. 212-953-0118.

SERVICES

From $6.00 a Month—24 hour answering and mail services. Action. 212-279-3870.

$12.50 A Month—24 Hour Answering Service. All calls answered with your name. First 100 messages a month free. **Year free service if we put your callers on hold. Voice-link. 212-517-7819.**

IBM Typing/Word Processing
Letter Quality Print. General and legal. Editing, Dictaphone. Thea, 212-772-9677.

THERAPY

Sexual Problems?—Masters and Johnson Trained. 255-2908. Dr. Bragar. 44 W.12th

Surrogate Therapy—If you suffer from impotency, premature reaction, lack of desire, fear of intimacy, shyness, surrogate therapy may be your only answer. Amazing, visible results. Supervised surrogate program. Medical supervision. Midtown location, Mon.-Fri. 9-7. Sat. 9-3.
212-391-1942.

Achieve Sexual Goals—With a trained, caring surrogate. Psychotherapy supervision available. 212-953-6925.

Sherema Clinic—Specializing in colonic therapy, crossdressing and role playing psychodrama. 212-242-7594.

Your Sexuality Is Our Challenge—Communicate your concepts. 212-989-8309.

Scandinavian Woman Psychodramatist
Role-playing, fears and eccentricities
explored and dealt with. **212-757-8629.**

Cross Dressing
Colonics
OUR SPECIALTY. 212-219-9244.

Sexual Problems?—Male Counselor. Private! Personal! Patient! 212-832-6659.

SEX PROBLEMS?
IMPOTENCY • FEAR OF INTIMACY
SHYNESS • PREMATURE REACTION
FREE EVALUATION
- Experienced Psychotherapists
- Private Confidential Treatment
- Supervised Surrogate Program

MIDTOWN LOCATION Medical Supervision
DAILY 11 AM - 7 PM — SAT. 10 AM - 3 PM
MAJOR CREDIT CARDS ACCEPTED
212-391-1000

Escapist COMPULSIONS Explored
Gender-change, Colonics, Self-injury
PhD. 7 days. 11am-10pm. 212-475-3377

THERAPY/HYPNOSIS

Hypnosis! Self-Hypnosis!—Weight! Sex! Smoking! Memory! J.Walman. 755-4363.

Hypnosis/Psychotherapy—Alcoholism counseling by PhD (20 yrs). 212-581-8020.

WEIGHT CONTROL

Weight Loss Guaranteed—Up to 10-20 pounds/week. Easily. Quickly. True fasting. Expert supervision. Educational program. Ask about our special off-season rates. 26 years in operation. Pawling Health Manor, Box 401, Hyde Park, NY 12538. 914-889-4141.

Lose 10 lbs Or More, Deerfield Manor
Country spa, 90 min/NYC. **717-223-0160.**
RD 1, E. Stroudsburg, Pa. 18301.

RAPID WEIGHT REDUCTION
FDA-approved, Garren Edwards gastric bubble. Comprehensive, outpatient program. Gastroenterologist-supervised. Call for information and appointment.
516-223-1332

LOSE UP TO 10 LBS. OR MORE—in one **week.** Free massage daily, 3 gourmet diet meals a day. Indoor/outdoor pool, spa and sports facilities. 800-232-2772, in CT. 800-237-2772, 203-642-6696.
GRAND LAKE SPA HOTEL, CT.

Lose Up To 30 lbs. in less than 30 days for about $30 per week, with major medical insurance coverage. MD & PhD supervision. Individual or small group.
"CLINI-FAST" 212-807-8080.

LOSE WEIGHT
Rapid, safe, multi-modal MD directed.
Inquire re insurance. Free consultation.
212-879-4260.

Lose 10-20 Lbs.—Mayfair By The Sea,
a beach spa 2 miles to Atlantic City.
Call **800-722-7257, 609-822-0611.**

Individualized Fitness Instruction
Home/office. Coed. Nutrition/massage. FREE CONSULTATION. John Greeley, exercise physiologist. 516-939-0288.

Lose 10-20 Lbs—One week at the gracious Russell House, 415 William St., Key West, Fl, 33040. 305-294-8787.

Chocolate Lovers—Paid volunteers needed. Aroma therapy, experimental approach to reduce desire for chocolate. For more information, 212-475-3008.

TRUCKERS

Get Carried Away—Professionally, anywhere. Large or small jobs. 212-254-5608

Men With Van—Anywhere, anytime, low rates, reliable. 212-223-0363.

Moving/Trucking—Station wagon, van or 20'. Low rates. Reliable. 212-532-2333

Teacher/Social Worker—Has low rates, fast workers. 24 hours, anywhere, any job. Antiques/out-of-town our specialty. Still devoted & insured at 212-929-6196.

HOTELS

For Your Guests—Affordable hotel near UN. Tudor Hotel. 212-986-8800.

Seton Hotel—144 E. 40 St. (3rd/Lexington). Best value. Special low, low day rates. Color TV. You'll never forget your stay at the Seton. 212-889-5301.

NEW YORK REAL ESTATE

Continued from page 101.

REAL ESTATE SERVICES

Arthur A. Anderson, Attorney
Real Estate Matters
Co-ops/Condominiums/Brownstones
Madison Avenue at 65th 212/737-7010

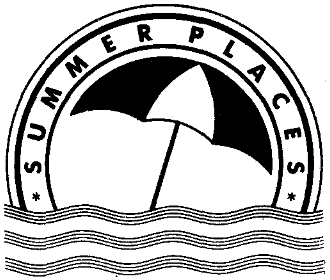
Alan L. Sklover, Attorney
Real Estate Matters
Commercial Lease Negotiations
551 Fifth Ave 212/370-0100

SUBLETS

Greenwich Village—Luxury, new duplex, penthouse apt, 2 BR, 2 1/2 bth, fplc, 600 sq ft terrace, spectacular park and city vus. $3800/mo. No fee. **212-222-5215**

E 70's—2 BR, 2 B lux, dm, hi fl, bright. 1 yr plus. $2500/mo. 212-879-8240.

37th & 7th Ave Studio Sublet—3 mo. Drmn. Elev. Price Nego. 212-947-9764.



SUMMER RENTALS

Cape Cod Nat'l Seashore—Fab views, 4 BR. 8/9-8/23. $1000 wk. 617-255-4949.

VACATION RENTALS

Private Beach—Picturesque. Sailing, fishing, swimming, tennis. Main lodge, cottages. MAP/European. Peconic Hotel, Shelter Island 11965. 516-749-0170.

Montauk...Shepherds Neck Inn—Picturesque, grand porch. Lounge/patio poolside. Tennis. Live music. Beach & surf nearby; golf, fishing. Superb meals incl fresh lobster, NY shell steaks. Vacation packages. Bed & Bkfst special from $50. Major credit cards. Second House Rd, Montauk, NY 11954. Call toll free 1-800-345-3511 in NY, or 516-668-2105.

Paris Apt—Or 17th cent house/Burgundy. $300 wk cpl, breakfast. 212-289-6342.

Why Settle For Just A Room?
Enjoy a condo vacation anywhere - USA, Hawaii, Carib, England, Spain, France, So America. A full service travel agency.
Int'l Condo Vacations **212-220-3112**

France/Provence—Charming homes w/ pools, all conv. $500 wk up. **212-371-3178.**

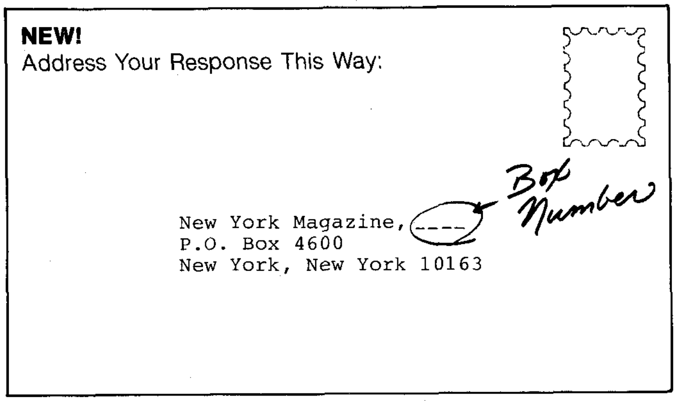
Villa, Costa Del Sol—3 BR, seasonal rates, 212-924-1699.

VACATION HOMES FOR SALE

If You Plan To Retire In 18-24 Mos—Let Tampa's best builder build your home now at cost and lease it to use as a model. Call Mim. **813-977-8323.**

STRICTLY PERSONALS

Strictly Personals is a weekly feature. **New Rate: $25.00 per line.** 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first 3 words are set in bold print followed by a dash. Limited abbreviations. Minimum ad size is 2 lines. Add **$15.** for NYM Box number. **Please leave space for 10 characters at the end of your ad to print your box number.** Check or money order must accompany ad order. Phone orders accepted only with American Express, MasterCard, or Visa. Call 212-880-0732. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** When replying to a Strictly Personals ad, address your response to New York Magazine (followed by the box number to which you are responding) P.O. Box 4600, New York, New York 10163. **Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after an ad is published.** Sending advertising circulars to Strictly Personals advertisers is not permitted. **As of June 23, 1986, all checks for Strictly Personals must be certified.**



NEW!
Address Your Response This Way:

New York Magazine, ____
P.O. Box 4600
New York, New York 10163

Highly Successful—Wall Street executive, 42, seeks sophisticated and highly-educated partner (30-36). Not a boring minute! Only for ambitious and enterprising lady who can succeed on her own! Also likes sports and colorful entertainment. Photo/number. NYM E448.

Affluent, Successful, Funny—I'm a highly-compensated professional, 35, Jewish, slim and good-looking. I like jazz, theater, ballet, liberal politics and good design. I seek a beautiful, slim, smart and creative woman. Photo. NYM F034.

Pretty, Lovely, Southern Belle—29, seeks male, 30-40: sensitive, successful, sophisticated, witty - who has these qualities, just like me. Photo. NYM S292.

Beautiful, Early 50's—Cinderella-type aristocrat, looking for Prince Charming with glass shoe - to share travel, sports and golf. NYM K911.

Emotionally Unemployed, Very Pretty—Adventurous, athletic, ambitious and occasionally artsy, tall, slender, Jewish, Ivy female (27), Manhattanite, incredible eyes, great legs, intriguing mind, seeks compatible, Jewish male. NYM S296.

Blond, High-Energy Female—Successful, warm and loving, exercise nut, marriage-minded. "Money-back guarantee" on looks. Seeks successful, tall, Jewish man, 30's, physically fit, preferably into weight lifting. Photo, please. NYM E361.

Beautiful Brunette—32, 5'6", Jewish, seeks very handsome, successful, sincere, male to share fine dining, boating, beach, and possibly future. Photo. NYM S302.

Worldly, Not Jaded—More than just pretty - comfortable with myself and thus freed to care. Successful, happily divorced Wasp, 39, two great kids, who loves life, laughter, adventure, travel, skiing, sailing, and sharing, would like to meet similar man. Note/phone/photo. NYM E362.

Wanted: Man With Big Feet—Height and intellect to match. Must be at least 6', 50-60, trim, successful, dynamic, sincere. For shapely, Manhattanite Wasp; selective, supportive, sincere. Second time around. NYM K860.

Exceptionally Different—Paradoxical female, intellectual, wildly imaginative, strikingly pretty, flower-childlike aura, lower Northern NJ. Seeks artistic, confident, strong-minded male, 23-28, of great looks and mind. Non-smoker. Photo/note. NYM E380.

White, Southern Christian—38, 6'5", dynamic, successful, strong, handsome, Ivy League/European education, real estate developer, animal-lover; seeks innocent, blue-eyed, Christian, country woman, 19-25, for permanent love affair, many children, country life. Ideally very bright, unpretentious, warm, soft, lovable, very feminine; likes animals, books, piano, older men, exploring life's mysteries; not drugs, discos, night life, fashion, feminism. Photo. NYM F035.

One Of A Kind Woman—Successful exec, trim, young 48, cultured, attractive, sophisticated, with great capacity for compassion and love seeks man to share nature, museums, concerts, humor, friendship, joie de vivre and maybe growing onward. You must be very compatible, truly available and interested, emotionally mature, aware of your feelings and know how to treat a woman. No multiple letter writers. NYM K856.

Backpack And Pearls—Humor and character I have; seeking same in a man. Slim, single, Jewish woman, 36, requesting replies. NYM E363.

Can You Write An Intelligent Reply?—Jewish male, 30, dark hair, blue eyes, seeks friend, 26-32, to match wits, create sparks. Note/phone/photo. NYM S304.

Handsome Jewish Professional—41, seeks a woman for lasting love and marriage. Photo/bio/phone. NYM K858.

Pretty, Bright, Blond—Wasp, 30. Seeks intelligent, fun-loving man. NYM K859.

Very Attractive Ex-Model—Redhead, early 40's, wishes to meet divorced detective or law enforcer, late 30's to early 50's. Photo/phone/note. NYM S306.

Handsome, Slim Exec—48, romantic, secure and honest, looking for very pretty, thin lady in 30's, with sense of humor and faded jeans. Please send photo/will reply with same. NYM S305.

Dr. On Call—Fun, kind, handsome, sparkling, trim surgeon, 30's, ultra-successful. Seeks a warm, classy, Jewish woman of model calibre, 20's, tall, non-smoker, who is in search of romance, intimacy, and a long term voyage through the stars. Note/photo, a must. NYM F033.

Successful, Attractive, Athletic—Attorney, seeks naturally pretty, slender, sexy, smart, feminine lady in her 30's. I'm 5'9", 160, 50. I'm also complex, charming, dominant, romantic, demanding and sensitive. If you have a compatible personality, are a non-smoker, do not need drugs, can tune in to country/city living, and are not so frightened by your past as to numb the present and preclude your future, please send photo/note. NYM F036.

Classy, Handsome, Intelligent—Jewish man, seeks special woman. I am 37, 5'11", physically fit, well-educated and successful. Am looking for sensitive, shapely woman, who will help me share the finer things in life, which include literature, movies, fine dining and fast cars. Photo, a must for reply. NYM S307.

Attention Shoppers—Special, Jewish female, 24, warm, genuine, witty, vivacious, Ivy, with classic good looks (beauty contest winner at age 6), for the right man (Jewish professional, 24-32). Tell me about yourself. NYM K861.

Man Needs Woman—To enjoy life together. I'm exec widower, 5'11", 170 lbs. I'm youthful, mid-fifties, but younger in body and mind - therefore your age is unimportant. Tell me about yourself. Photo, appreciated. NYM S308.

Anglo-Saxon—Middle-aged business exec, who has a zest for life, looking for that special someone to share genuine companionship. World-traveled sportsman, who enjoys the finer things in life and would rejoice in attractive, buoyant female companionship. NYM S310.

100 Years Of Solitude Is Enough—Good-looking, independent woman, late 40's, solvent, successful, intelligent, great NYC apartment. Looking for a companion and lover. I smoke, hate health food, love theater, good music, books, sailing, palm trees and cats. NYM K863.

Lady Luck Is Here—For you if you are a sane, secure, handsome gentleman, 30-42, who desires a pretty, bright, communicative, fun-loving partner by his side. Luck comes as a 5'8", very feminine lady, 33, who appreciates a man's man and knows what it takes to make it happen. Play your hand with a note/photo. NYM K864.

Beauty Adorer—Male, 36. Doctor has only desire to marry American, glamorous, golden-blond. Sri Nagar Colony Plot 34, Hyderabad 500873, India.

Happy, Healthy Physician, 49—Sincere, successful, nice, nurturing, loving, loyal, secure, sympathetic, mature male, wants warm woman. Phone/photo. NYM E367.

Here At Last!!—Pretty, witty, slim and bright, Jewish female, 33, looking for Mr. Wonderful, not Mr. Goodbar! I love music (Beatles, Billy Joel), dancing, tennis, theater and the Mets. You are handsome, tall, caring, bright, secure, 35-42. Hopeless romantics are given preference. Photo. NYM E401.

Sprightly, Pretty Moon-Maiden—Seeks fun, secure, bright, incredibly wonderful man, 37-47, (LI, NJ, Westchester - fine); to share earthly delights and a dizzying flight to the stars. NYM K867.

College Professor, 41—Jewish, never married, politically conservative, loves children, seeks attractive, educated woman for marriage and family. NYM F032

Wanted With A Passion!—Is there a man stronger than I? Or more sensuous? A man who can make me really laugh? If you're tall, 32-42, I'll give you a chance to prove it. NYM S316.

Man Seeks Woman—For committed, romantic relationship. I'm 38, enjoy music, fiction, film, pets - more? You? NYM K868.

Successful, Good-Looking Male—29, is looking for a beautiful woman - inside and out - who enjoys boating, champagne and caviar evenings and weekends in the islands. Photo, a must/note/phone. NYM E369.

Attractive Male Wasp—38, 6', 180 lbs, MBA, athletic, sensitive and non-smoking, enjoys the performing arts. Seeks tall, attractive, professional woman, 28-35, from similar background and with similar interests. NYM E370.

Kosher Chemistry—Slim, dark, handsome, modern Orthodox, NJ guy, 39, 5'8", who loves old movies, the Mets, music of the 50's (18th and 20th centuries), wants to share good laughs, serious times and Sunday morning bagels with a slim, sexy, sensible Jewish woman, 28-33, ready for commitment (to me, not Bellevue). Photo/phone. NYM E371.

Tall, Trim, Good-Looking Gentleman—31, seeks an athletic and attractive woman, 26-34, who can appreciate the good things in life without pretense. Photo/phone. NYM K869.

Architect - Entrepreneur—34, 5'6", handsome figure, has passion for sailing, seeks warm, open and self-motivated woman to share the fun, dreams, and realities of world adventure and exotic ports of call. Phone/photo. NYM S319.

Loving, Playful, Good-Looking—CT lady, 34, Christian. Interests: music, sailing, horses, travel, skiing. Seeks intelligent, loving, successful man, 30-45, who is mature, attractive and has a good sense of humor, to be my best friend and lover and maybe more. Photo/phone. NYM K865.

Strictly Personals ads continued on next page.

STRICTLY PERSONALS

I'm: "A Wonderful Woman—And will someday make someone a wonderful wife," or so my friends tell me. All I know is I'm 33, bright, fun to be with and I like theater, movies and the Yankees. How about you? NYM E310.

Handsome Psychologist—40, looks much younger, sincere, introspective, down-to-earth,. looking for bright, attractive woman, 25-43. Photo, please. NYM E313.

Cute, Young Rabbi—Seeks nice, Jewish lady, 18-26, under 5'6" and brainy. NYM E368.

Chuck Norris Where Are You?—Lovely, 32, feminine, green-eyed, green belt; wants lifelong sparring partner. Serious martial artist will have qualities I seek. Note/photo/phone. NYM S318.

Warm, Pretty, Bright—33, nurse exec. You are a successful, kind, warm and bright male. Note, please. NYM E372.

Cute Jewish Male—29, 6', non-smoker, many interests, seeks Jewish female, 24-29, for serious relationship. Photo/bio/phone. NYM E366.

Bet Me I'm Wrong—I say there aren't any tall, beautiful, together, Jewish women that will respond to this 51-year-old, successful, good-looking, over 6', non-smoking Westchesterite. The only thing missing is that special someone to share my good fortune. Phone/bio/photo, a must. NYM S314.

Winning Number—Extremely attractive, sophisticated, sexy, European lady, brown hair, 29, eight-year-old son, divorced but ready to try again. Desires very handsome, tall, successful, intelligent gentleman. Note/photo. NYM K866.

Single, White Male—Successful, sincere professional, young 50, with many interests, seeks bright, petite, attractive, single, female companion, 25-40. Good sense of humor helps. Brief bio/phone. Photo, appreciated. NYM E373.

Ambitious, Jewish Male—Who loves sports, enjoys traveling and tropical beaches, interested in meeting dark, sleek, petite Jewish woman, 26-35, non-smoker, who likes to hit tennis balls in Central Park and enjoys sunsets in St. Croix. Bio/photo/phone. NYM E386.

European, Crazy, Jewish Lady—Mid 40's, brunette, green eyes, professional, secure, divorced, no children, seeks similar man. Photo/phone/note. NYM E374.

On My Own—37, attractive, petite, black MSW, loves antiques, good music, city nights, country days, good food; comfy in jeans or black lace, seeking bright, trim, secure man for...Note/phone. NYM E376.

European Roots - American Upbringing—Attractive, professional woman, seeks Jewish man, 39-50, over 5'10", sensitive yet ambitious and successful. NYM E377.

I'm Not Conceited, I'm Confident—5'2", blue eyes, slim, classy, 32 and slightly crazy modern orthodox Jewish femme fatale seeks financially and mentally secure male. Shleps need not apply. Photo/note/phone. NYM K870.

Tall Blond—Seeks male over 6', 35-45, non-smoker, who enjoys travel, the outdoors, crafts, music and laughter. Photo/note/phone. NYM K872.

Intelligent, Attractive—Self-employed Jewish male, 27. Looking for independent, pretty, non-smoking female, 20-27, with excellent sense of humor. Photo, a must. PO Box 7263, Rochelle Park, NJ 07662.

Busy Attractive Female—Public relations exec, 32, Jewish, would love laughing, dancing, dining, conversation and getting away, with intelligent, successful man, 30's or 40's. Note/photo. NYM E382.

Gorgeous Mezzo-Soprano—29, up-front, loving, spirited, playful, educated, outdoorsy, well-traveled; seeks giving, caring, non-smoking man. Phone/photo. NYM S320.

Eyes Don't Lie—Look into my big, green eyes and see sincerity; talk with me and know the depth of my intellect, the diversity of my interests and my sense of humor; be in my company and sense spontaneity, caring, sharing, gentleness and support; hold me in your arms and know my vulnerability, sensuality and warmth. Strikingly attractive, slender, Jewish female, late 30's, non-smoker, 5'6". Seeking a relationship with a man who understands that having common values is more important than having common interests. Photo/note, describing what you really value. NYM E378.

Marriage-Minded Professional—Male, 31, 5'10", 150, very good-looking, Jewish, athletic. I'm honest, sincere, and have the ability to make a commitment. I have an MBA and am employed in the international marketing department of a large corporation. I seek a pretty, slim lady with similar traits to build a future with. I do not smoke, drink or use drugs. Please write, you won't be disappointed if you're looking for something special. Photo/phone. NYM E381.

Pretty Westchester Lady—50's, looking for brainy man for tennis, golf, laughter and hand-holding. NYM E383.

Attractive, Lady MD—33, Jewish, kind, successful, intelligent, giving; seeks male counterpart, 30-45, motivated, accomplished, honest, fun-loving, interested in family and a warm, loving relationship. Phone/photo, appreciated. NYM E384.

Pretty Lady—With many interests, seeks friendship and chemistry with Manhattan man, 55-60's, Jewish, professional, charming, fun. Bio/photo. NYM E385.

Willing To Try Anything Once?—Will you sing with me while I play the piano? Fly to Boston for dinner? Do you enjoy the ocean's roughness and calmness? I am a very good-looking, sensitive, Jewish entrepreneur, 27, 5'9", seeking a sexy, classy, Jewish female, 24-30. Photo/phone. NYM S321.

Unencumbered Gentleman—Seeks compatible lady to trust and love. NYM K873.

Beautiful, Long Red-Haired Artist—Successful female, 35, 5'6", 120 lbs, educated, world-traveled, Manhattan property-owner, enjoys arts, sports, good restaurants and laughter. Would like to meet successful, heterosexual, single white or divorced white male, 30-45, 6' or over for friendship and possible long-lasting relationship. Please, no drugs. Manhattan only. Photo/phone, please. NYM K874.

Cute, 31, 5'3", Jewish—MBA, likes sports, travel, music, life. Seeks secure, Jewish guy, 30-38, for warm relationship leading to marriage and kids. NY/NJ, non-smoker. NYM S322.

Cultured, Beautiful, Tall—Jewish, Boston dentist, 30, seeks male counterpart for sharing smiles and "full-filling" each other's lives. NYM E400.

Good-Looking, Intelligent, Sexy—Jewish male, 36, enjoys almost everything, seeks Jewish female. Photo/phone. NYM K875.

Philosophical, Reckless, Enlightened—Confident, traveled, romantic, professional, 5'7", 140, 34, glabrous, occasionally charming, Jewish guy; seeks missing half, to touch hands, souls and perhaps, eventually, change diapers. NYM S323.

Extremely Attractive, 28—Tall, slender, European, Catholic, blond business-owner; seeks tall, attractive, well-rounded professional, 29-35, good sense of humor - a must. Only responses with photos will be answered. NYM S324.

Petite, Pretty Blond, 28—Seeks passionate mensch. Share my fervor for career, eclectic times, honesty and family. Photo/phone. NYM K877.

Tall, Charming Man—49, desires tennis with charming lady, 28-39. NYM E387.

Meet A "Gem-ini"—Attractive, slender, genuine, mid 30's, Jewish female who enjoys the arts, tennis, skiing and foreign travel, seeks male counterpart mid 30's-mid 40's. NYM E388.

Beautiful Woman Professional—26, seeks handsome male, 26-29. NYM K878

Aristotelian Beauty—29, easygoing, professional, enjoys everything. Seeks special man to enjoy life. NYM S325.

Novice Runner—Looking for sports fan. Attractive, high energy, fun-loving brunette with great sense of humor. Seeks male, 35-40, who enjoys his work. Outdoors type to have fun with, but not ruling out possible long-term relationship. Bio/ photo, required. NYM K879.

Nordic, Pretty, Blond—Warm and giving, Ivy grad with class, 37, seeks kind and successful man, 42-65, for relationship and romance. NYM S326.

Outrageous Model-Type With Brains—Jewish, professional female, 5'9", 29 (looks like 21), seeks Jewish male over 6' tall, 28-39, muscular, sincere and loving, for a lasting relationship. Photo/note. NYM E389.

White Male, Catholic—33, 5'8", looking for gentle, sweet, shy lady who is serious about her religion but likes to have fun too. NYM E390.

Who needs a Strictly Personals Gift Certificate?

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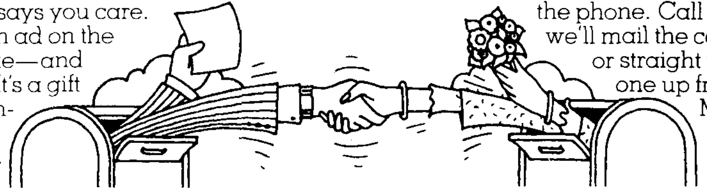

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STRICTLY PERSONALS

Elegant Attorney—Jewish, female, 32, classy, svelte, slim and beautiful; seeks a secure, successful, sincere and athletic, dynamic Adonis, 29-39, for perfect relationship. Bio/photo, a must! NYM E392.

Sensitive, Well-Educated, Pretty—Slim woman, 31, 5'6", with loving, Wasp background, enjoys city's cultural life and beautiful, tree-lined country lanes. Ready for friendship/romance with like-minded, Wasp male. Photo, please. NYM K880.

Divorced, Greek-American Female—37, attractive, bright, happy; enjoys travel, sun, dancing, dining. Seeks secure male, 35-45, non-smoker. Photo. NYM E393.

Tall, Ruggedly Handsome Exec—42, affluent, athletic, 6'4", 195, seeks tall beauty, for adventure, romance and travel. One-woman man. Photo. NYM E394.

Pretty Widow, 54—Tall, slim, bright, nice, would like to meet tall, intelligent, reasonably secure, personable gentleman who - if all goes well - is not opposed to marriage. Photo/phone. NYM E395.

Warm, Sensitive Woman—23, seeks open, loyal man, who believes that close friendship is the basis of romance. Phone/note, appreciated. NYM S315.

Athletic, Energetic, Honest—Male, 32, into movies, sports, camping, music, the beach, laughter, love. Seeks confident female, outdoor/athletic-oriented, in good shape, direct and warm. NYM E396.

Long-Haired Beauty—Dynamic, vivacious, petite, extremely successful and well-published PhD, seeking a successful, handsome, Jewish professional (JD/MD/PhD), 37-45, 5'7"-6'. Must be sensitive to and secure with a woman for all seasons. Interests: career goals, travel, elegant dining, movies, theater and animated conversation. Photo/phone. NYM K881.

Blond, Beautiful And Genuine—Successful art director, 32, slender, cultured, thoughtful, spontaneous. Loves adventurous travel, gallery-hopping, singing in the shower. Seeks lasting relationship with loving, generous, attractive man, 30-45, very creative and successful, whose intelligence and zest for life has helped him survive the NY scene still smiling. Letter/photo, a must. NYM K882.

30 And Ready—Not meeting the right type of people? Me neither! Sincere, bright, attractive, well-educated, successful, Jewish female, seeking male counterpart, 28-38, who is not threatened by women like me. Bio/photo. NYM E397.

Attractive, Blue-Eyed Blond—Slender, athletic, warm, Jewish professional, 34, seeks attractive, intelligent man for relationship. Photo, helpful. NYM E398.

To Help Serendipity Along—Tall, thin, athletic sailor. Non-smoker. Exec turned professor, seeks attractive, warm, eclectic, slender woman for all seasons. Photo/phone. NYM E399.

Sensitive, Sensual—Female cyclist, seeks compatible, successful man, over 45, for sharing pleasurable pursuits - including theater, tennis and music. NYM E391.

Cute, Sexy, Fun—Female, seeks handsome, successful, intelligent, professional Jewish male, 25-32, to share good times and romance. Phone/photo. NYM S329.

Asian-American Damsel Seeks—White Knight. Ravishing entrepreneur, 32, tall, slender, stylish, Ivy MBA, great cook, set to pamper tall, fit, 30's, affectionate, gallant over-achiever, desirous of lasting romance, marriage. NYM K883.

The Sweetest Taboo?—Discovering that there is romance after the 40's. Very pretty, tall and slender career woman; blue-eyed, beautiful skin and a knockout smile (Gene Tierney look-alike). Seeks man, 50-65. Object: fun, companionship, adventure, and qui sait? NYM K884.

CT Quality Lady—Seeks male, 55-65, who values ethics, integrity. NYM K885.

Make Me Laugh And I'm Yours!—Shapely, classy, bright brunette (classical music lover and somewhat left of center), seeks fit, intelligent, male counterpart, 50-60ish, for summer gambols, a little night music, possibly more. NYM S330.

Handsome, Taurus, Irish-Catholic—In late 40's, in good physical shape, whose interests include riding, jogging, music, theater, politics and stocks, seeks attractive, athletic woman, 30 plus, with similar interests. Photo and note. NYM E379.

Tall, Handsome, Jewish—Professional manager, seeks bright, trim, sensuous, woman, 24-31, interested in marriage. Note/photo. NYM K896.

Sophisticated Hunk—A vintage preppie, virile and handsome. Elegant, conservative and slightly mad. Expert in boxing, in polo and in other unmarketable skills. Well-read, widely-traveled, 52 years old and a budding author. Quiet, passionate and extremely sensitive. Six feet tall, full head of hair, rumbling baritone voice. Pipe-smoker, non-drinker. I long for a slender, sensual, Caucasian lady. A muse - actually my editor, my inspiration and my best friend. NYM S311.

Fine Arts—And classical music lover, 51, seeks lady to share same. NYM S312.

Artistic Renaissance Woman—60 years young, seeks "new age" man. NYM S313.

Charming, International Banker—Has not written off romance yet. Attractive, white male, 33, blond, blue-eyed, 6', 180, athletic and intelligent, seeks the woman (25-33), who will divert him from writing loans to writing poetry. If you are in good mental/physical shape and don't mind being challenged as well as spoiled, we might make an unbeatable combination. Photo, helpful. NYM E402.

Make Me Laugh—Teasable, adorable, bright, slim female, 27, seeks spontaneous male, who is athletic, confident, ambitious, is great to look at, and goes home for Passover. Photo, please. NYM S331.

Regular Guy - Ft. Lee, NJ—38, 5'10", 175, handsome, hazel eyes, needs earthy, slim, voluptuous, sexy, down-to-earth, mellow woman to make life fun. Ready for long-term tennis, movies, music, hanging-out, more. Photo, phone. NYM E403.

Most Special Man—Brilliant, handsome and charming international lawyer, 36. Seeks enthusiastic lady equal. Photo, please. NYM E404.

Asian Female, 42—Successful, classy, tall, attractive, seeks younger man for life. Address/phone. POB 683 NYC 10008.

Millionaire Artist, TV Producer—30's, seeks a graceful woman, 18-28, to make it all meaningful. Photo/phone. NYM K886.

Prince Seeks Princess—Who has read and enjoyed "The Claiming Of Sleeping Beauty" to be my Princess. NYM S332.

Something Different—I am, you are too! I'm a single Jewish male, 33, 6', dark hair, blue eyes, good-looking, sincere, adventurous and fun. You're a single, Jewish female, late 20's, never married, 5'6" plus, spirited, educated, feminine and fit with a balance of strength and sensitivity to match my own. We will enjoy sailing, diving, skiing, concerts at Tanglewood and much much more. No need for drugs or tobacco. Photo, please. NYM E405.

Pretty Brunette—30's, 5'4", Jewish, dark-haired, romantic lady; enjoys city life as well as country; honest, funny, kind, intelligent, down-to-earth, seeks similar qualities in male, late 30's-40's, for quality relationship. Bio/phone/photo. NYM E406.

Bach Interwoven With Spohr—And Beethoven. Tall, trim, Jewish gentleman, 51. Enjoys cultural pursuits; active tennis player. Seeks intelligent woman to share aesthetic and athletic aspects of English horseback riding. NYM E412.

Handsome Jewish MD—29, warm, witty, sensitive, seeks attractive, petite, Jewish female, with a heart of gold. NYM S333

Looking For Love—In all the wrong places but have got it together now. Female, 39, 5'7", 125 lbs, dark hair and eyes, seeks tall, slim, attractive, 37-45, male with sense of humor, for lasting relationship. No smokers. NYM K892.

Woman Musician—Attractive, 58, Jewish, with an artistic, creative, nurturing soul. Into growth, the spiritual side of things. Playful and young-at-heart. Loves life, laughter, love. Seeks a happy man. POB 53, 211 West 92nd St. NYC 10025.

Eclectic Tastes—34, successful woman, warm, witty and considerate, seeks intelligent, chocolate lover, who doesn't take life too seriously. Respond with phone, photo - and joke, helpful. NYM K897.

Bright-Eyed Optimist—33, glowing, pretty and loves to laugh, seeks warm, positive, secure man, 32-46, to share lasting friendship, love and joy. NYM K898.

Westchesterite, 32—Natalie Wood-type, seeks good-looking, bright, warm, witty, secure male, 30-40, for tranquil, tender moments. Ability to belly laugh is a plus. Photo/bio, a must. NYM E418.

Multifaceted, 30's, Bright—Attractive professional woman with pizazz, wants to meet an interesting, mature man with plenty of spunk. NYM E410.

Conventionally Unconventional—Quick-witted, attractive, bright, somewhat and sometimes troubled, adaptable, unpretentious, financially secure, very youthful 42, formerly professional—now entrepreneurial, Jewish male, 5'6", who is somewhat insecure with women, wants an opportunity to convince a quick, very intelligent, warm, thoughtful, slim to very slim and attractive, Jewish female, 5'3"-5'8", 30-40, that slow-paced living, family and a large dog will be more fulfilling than her career and bright lights. Note/phone. NYM E413.

Warm, Witty, Adventurous—Good-looking, 34, Jewish male, 5'7", successful in own business, seeking attractive female (need not be Jewish), with same qualities to share the pleasures of NY, theater, dining, good conversation, sunsets, travel and get-away weekends. Must be able to share equally in a relationship. Photo/note/phone, please. NYM E419.

Fun, Pretty Female MD—Jewish, 32, looking for a lasting relationship with a warm, funny, nice, professional guy, who likes movies, music and would go with me to my first Mets game. NYM K893.

Pretty, Vivacious And Lovable—Westchester female; petite, Jewish, 32, warm and caring. Enjoys dining and dancing, art, drives in the country, romance and sharing with you - accomplished man, 30-40, who is genuine with heart and wants the real thing. NYM E414.

Meet An Intelligent—Energetic woman who enthusiastically seeks her male counterpart. I'm very pretty, down-to-earth, athletic, warm, serious, personable, career/marriage-minded, look 29 (am really 39). You're Wasp, professional, well-educated, very bright, ambitious, accomplished, trim, considerate, 35-45, without children (we'll have our own). Quality letter is essential. NYM E415.

Beautiful Eyes—A great smile and a wonderful sense of humor. I am a cute, petite, 29, career-minded, Jewish, non-smoking college graduate. I enjoy the beach, skiing, theater, travel, good conversation and romantic dinners. Sound good to you? Photo/phone. NYM K894.

Verve, Panache, Class, Humor—And earthiness too. That's me. And maybe you? But not to worry—just be male, single, tall, kind, healthy, reasonably well-off, fun, educated, nice-looking, 60 or so—and that will do just fine I am a blond, attractive, Manhattan widow. NYM E416.

Loving Man, 38—Psychotherapist, monogamous, with diverse interests and life experience. I seek a slim, pretty woman, 5'3" and under, to share friendship—hopefully developing into a loving, romantic, passionate, playful, honest, growth-promoting, deeply intimate, committed relationship. A soulmate. Expressive letter; photo, a must. NYM K895.

Attractive Brunette, Young 50—European woman, east side Manhattan, looking for sensitive, established, male friend to give me incentive to lose 20 lbs; would love to get back into my beautiful clothes, possible friendship. NYM E077.

Smashing Raven-Haired Ex-Model—Female, music exec, 28, Jewish, 5'7", slim, sparkling wit and style, seeks 30-40, clever male, attractive, successful, affectionate and finally ready for a romantic storybook ending. Photo, a must. NYM K891.

NY Advertising Exec—Tall, dark, trim, handsome. Sensitive! Fun-loving! Italian! Seeks beautiful lady who wants to be loved and admired. If you are 38-45, really stunning, warm, happy to be you and want to share your life, send me your photo and a note. NYM E411.

Attractive, Intelligent Male, 30—Seeking same in female. Photo. NYM E408.

Strictly Personals ads continued on next page.

STRICTLY PERSONALS

Subtle, Sensual—Attractive, female professional, seeks handsome, successful professional, 35-45, who is aware of the fact that herpes is not the horror story the media makes it out to be. I love the theater, fine dining, very fast cars and all the finer things in life. Photo/phone/note. NYM K887.

"Swellegant" Lady—Tall, attractive RN, seeks single man, over 55. NYM E407.

A Time To Love—40's, professional, divorced, attractive, Jewish, cultured, compassionate and passionate woman, seeks divorced male, 30's-50, with similar attributes. If you like fun and adventure, let's enjoy together. Hand-written letter/phone. NYM K888.

Extremely Attractive—Petite, sophisticated, accomplished female exec, 35, with artistic/eclectic interests and joie de vivre, seeks tall, attractive, slim male counterpart, 29-39, for meaningful relationship. Photo, preferred. NYM K889.

Prendre Le Challenge!—Handsome, professional, Jewish male, 30, 6'1", 175, of sound mind and body, with a flair for romance. Avid skier, swimmer and windsurfer. Have Jeep and enjoy moonlit dinners on the beach and waking up to the sun. Seek serious relationship with one to share my sense of spontaneity and adventure. A pleasant surprise awaits you. Photo. Au revoir. NYM E409.

Mid-Summer Treat—This auburn-haired beauty is slim, petite, and a successful, happy, spirited, Manhattan professional, 39, looking for an equally secure, best friend and lover who can tolerate my smoking until I stop. NYM K890.

PhD, White, Male—Late 30's, physically fit, non-smoker, seeks sensitive, intelligent, humorous, spiritual woman, who desires serious relationship leading to family. Bio/photo, please. NYM E420.

Hi—A successful, professional male, 40, Jewish, good sense of humor would enjoy the permanent company of a bright, professional, trim, very pretty woman, 26-38. Note/photo optional. NY/NJ. NYM E421

Warm, Witty, Professional Chinese—Enjoys city and outdoors. Seeks male, 30's, with similar qualities. Photo/note. NYM K899.

Very Pretty Blond—Successful, 43, sexy, sagacious, compassionate, athletic, self-motivated, loves classical music, arts, outdoors, finance. Seeks warm, sensitive, worldly, articulate man. NYM K900.

No Photo Contest—Very good-looking, monogamous man, graduate degree, self-employed, 5'10", 185 lbs, athletic, golfer, 40 in August. Seeking gorgeous, shapely, independent, younger, "new" woman. Do not send photo! Do send a complete description with phone to: PO Box 542, Franklin Lakes, NJ 07417.

Attractive Gentleman—60, 6'3", with solid values, invites response from quality lady. NYM K901.

Real Handsome, Athletic—High-calibre professional, Jewish, 36, wonderful character, seeks very attractive, shapely, good-natured, realistic woman, 25-32. Marriage only. Photo, a plus. NYM E422.

Down-To-Earth Jewish Man—Handsome, bright, space computer professional, 32, 6'1", 200 lbs. Looking for a sincere, attractive, non-smoking, Jewish woman with a sense of humor. Should be 5'4" plus, 23-30. Photo/phone. NYM E423.

Attractive, Slim, Female Professional—31, green eyes, redhead, down-to-earth, looking for easygoing, intelligent, fit male, 28-38. I enjoy everything from rough outdoor activities to quiet times at home. Photo/note, please. NYM K902.

An Educated (MBA)—Secure (own business), artistic (sculptor), good-looking, 6', slim, 37, Jewish male, seeks special lady. Please be slim and 22-35. NYM E424.

Designer - Photographer—I'm 32, handsome, Waspy, very successful. I live on my family's large, historic farm in Putnam County. Objective: an artistic, attractive, inventive woman, 22-32, (non-smoker) - for a great relationship. RSVP: photo/phone/note. NYM E425.

Queen Looking For A King—Attractive, well-educated businesswoman, divorced, 36, wants to meet slim, Jewish, divorced, professional or successful businessman, good-looking, very romantic; for sunsets, cozy nights with wine and fireplace and good things in life, 38-45, with sense of humor. Photo/phone/bio. NYM K903.

Need: Very Pretty, Tall—Jewish lady. Object: one-to-one repartee, etc., with Jewish gent, 50. NYM S334.

Great Cook—Who happens to be an energetic, pretty, blue-eyed, blond marathon runner who adores animals, kids and sports. Professional, Jewish, 37, vivacious, warm and sensitive. Desires established, outgoing, lovable man, 40's. Sincerity and sense of humor, a must. Note/photo/phone, appreciated. NYM E426.

Separated, Successful MD—55, loves Bach, Mozart, Beethoven. Seeks attractive, cultivated, loving, intelligent woman. NYM S335.

Attractive, Vivacious, Honest—Witty, successful Jewish female, seeks professional male, 40-52, with similar traits. Photo/note. NYM E427.

Are You a Successful—Professional man, strong yet gentle, secure yet sensitive, an aristocratic European or an American classic, have eclectic interests that include theater, ballet, music, arts and walking in the rain? Then this female physician and gourmet cook may have the right prescription for you. Photo, appreciated. NYM K904.

Beautiful, Jewish Widow—Charming, vivacious, seeks caring, secure male, 60's, for serious relationship. NYM E428.

Tall Latin Cultured MD—42, seeks slim, pretty female, 25-34, preferably Italian. Serious relationship. Photo. NYM E429.

Best Friend Wanted—Beautiful, blond, blue-eyed, Jewish professional, 31, 5'6", slim. Loves animals, nature, sports. Seeks man with down-to-earth values, for love, marriage and family. Photo, appreciated. NYM S336.

Savvy, Kind-Hearted, Shapely—Jewish woman, 50's, seeking companionship of an emotionally mature gentleman, possessing zest for life, sense of humor. Note/photo, appreciated. NYM K910.

Catholic, NYC Gal—Petite, blond exec, 35. Seeks marriage-minded, 5'10" plus, professional, 32-38. Photo. NYM K906.

Tom Selleck I'm Not—But I am 6'3" tall, and, my daughter says, "extremely handsome". I'm also fun-loving, robust, eclectic, sincere, financially secure and, most importantly, usually very modest. I'm seeking that special, pretty, sensual, shapely lady with a touch of class. You're 40-52; you like to laugh and you have disdain for the singles bar scene—and you don't mind the wind mussing your hair, I'm here-where are you? New York City/New Jersey. Photo/phone, please. This is our big chance. NYM E430.

Very Handsome Male From India—36, well-educated, slim, 5'11", works in NY, seeks equally interesting lady. Note/phone/photo. NYM E432.

Sophisticated, Female Executive—32, European background, seeks successful man with integrity, humor, appreciation of finer lifestyle. Bio/photo. NYM E431.

Golf Partner—Male 90 golfer, seeks woman 90 golfer - to share links. NYM E438.

Seeking Eclectricity—Jewish doc, 29, with diverse passions: music (Roches to REM to Ravel), film, theater, MOMA, Letterman, cooking and sand in the Sunday Times. Desires female with similar interests or openness to expand horizons together. Photo, helpful. NYM S337.

Handsome Exec, 6'1"—52, lives on LI seeks bright, pretty lady for serious relationship. Phone/photo. NYM E433.

Blondie Seeks Dagwood—For love story of the century. Pretty and special blue-eyed blond wishes to meet a warm, kind, sincere, NYC professional man, 35-45, clean living, non-smoker, for true friendship, love and marriage. NYM K908.

Vivacious, Pretty, Educated—Sincere Jewish female, brunette, 5'3", 110 lbs., 33, likes dining, dancing, theater seeks professional man for relationship. Note/phone. NYM K909.

Attractive, Charming Woman—31, witty, successful exec, active, easy-going, Christian wants marriage/future family. They say it's all in the timing, so if you are a successful exec man, 34-44, secure, caring, affectionate, ready to give and get what makes life enjoyable, let me know! Please be white, fit, well-groomed, 5'8" plus, non-smoker and enjoy dancing, dining, beach, travel, bike rides, music and tennis. Note/phone/photo. NYM E434.

Attractive, Central Jersey Physician—38, seeks very pretty, non-smoking female. Send photo and note to: NYM E435.

Strong Buck Afield—Looking for a beautiful doe to share life and love leading to marriage and family. I'm 33, tall, dark and handsome. Genuinely good-looking, so feel comfortable that looks won't dissuade you. If you want to meet a special, caring man, ready for the traditions of life, send photo/bio/phone. NYM E437.

Successful, Attractive Woman—Dark hair, hazel eyes, petite. Looking for slim, heart-of-gold, rugged, non-smoking, self-made man, 35-50, with sense of humor and romance who likes animals, sports, art and prefers the outdoors. Photo/phone/letter. NYM E436.

Petite, Italian-American—Warm, friendly divorcee, 36 years old, very attractive, well-built, financially independent. Seeks gentleman, 40-55, for friendship and maybe more. Photo/phone. NYM E439.

Joyce Seeks Frank Furrillo—Top female attorney, 30, slender, very pretty, Jewish, warm, feminine, still single, seeks doctor, lawyer, business chief for keeps. Photo/phone, appreciated. NYM K907.

Entrepreneur, 52—5'10", 180, looking for attractive, slim, independent woman, with free time for travel, adventure and relationship. Photo/note. Murray Hill Station POB 1597 NYC, NY 10156-0607.

Nice Guys Finish First—I am living proof of this. Warm, friendly, sincere, Jewish male in 40's. Tired of going to singles places. Westchester-based. Looking for nurturing, attractive lady, 30-45, to share life's goodness. NYM E440.

Psychotherapist, 39, With Sex Appeal—A man with brains and brawn who is quite genteel; seeks sensual lady whose eyes I can adore, whose lips and mind I can touch and explore. If interested in this short rhyme send me your verse and waste no time. Photo/phone. NYM E441.

Nice, Oriental Man—41, 5'8", 165 lbs, looking for beautiful woman to share friendship, romance and lazy weekends. I love music, movies, Manhattan. NYM K912.

Warm, Sensitive, Strong, Sensual—32, psychotherapist, attractive. Passionate about life, work, sailing and people I care about. Seeking my male counterpart. Note/photo. NYM E442.

ANNOUNCEMENTS

Our Eyes Met—On the corner of Park Ave & 75th St, Tuesday July 22, at 8 PM. I was shy and drove on; as I looked back you waved. You've been in my thoughts since. You were wearing a grey suit, have shoulder-length brown hair, style and class. Where can I reach you? NYM S317.

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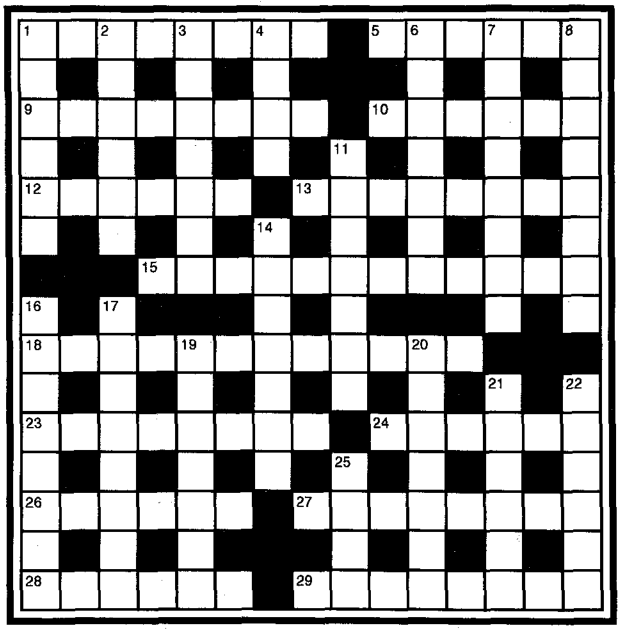
‘SUNDAY TIMES’ OF LONDON CROSSWORD

ACROSS

1 Reaction to the cat? (8)
5 Concerned with wild life and finding the difference between higher and lower levels. (6)
9 Records of leading saint. (8)
10 Ultimate letter hostile organisation sent round is the catalyst. (6)
12 Played its part when unreliable jumbo put down the day before? (6)
13 Superfluous trimming but not quite enough for elbow ruff. (8)
15 Dress largely misfitting — it’s made without care. (12)
18 Reject the offer of a crib but leave it half-open, ready for use. (4, 4, 1, 3)
23 Gloomily, see painter about a study group. (8)
24 Slow-moving female I go round. (6)
26 I skate round book — it holds work to be done. (2-4)
27 Cover blown! Ring me then beat it. (8)
28 Point taken down so just loose ends to be tied up. (6)
29 Everything’s affected by inflation but there’s no need to worry. (4, 4)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DOWN

1 Leaves iron marks on the wool, perhaps. (6)
2 Small firms go forward in this case. (6)
3 In France, the one certain time for relaxation. (7)
4 Greek god raised, in port. (4)
6 English apprentice turns up with French maid, to improve his status. (7)
7 In such a wind, only bicycle front wheels keep going. (3, 5)
8 Uninhibited behaviour apparently not taking toll of travellers abroad. (8)
11 Old timer unable to work when the weather’s bad. (7)
14 Tom’s former hunting ground — this path. (3-4)
16 Stable charge for the occupant. (8)
17 Team race abandoned in favour of an afternoon treat. (5, 3)
19 The proper attention given by milkmaids to their complexions, it’s said. (3, 4)
20 Carries on patiently being certain, perhaps, to finish first. (7)
21 No notice is required should you wish to do it. (6)
22 Christmas present with the letter, we are told. (6)
25 Like an egg? Here, there could be ducks. (4)

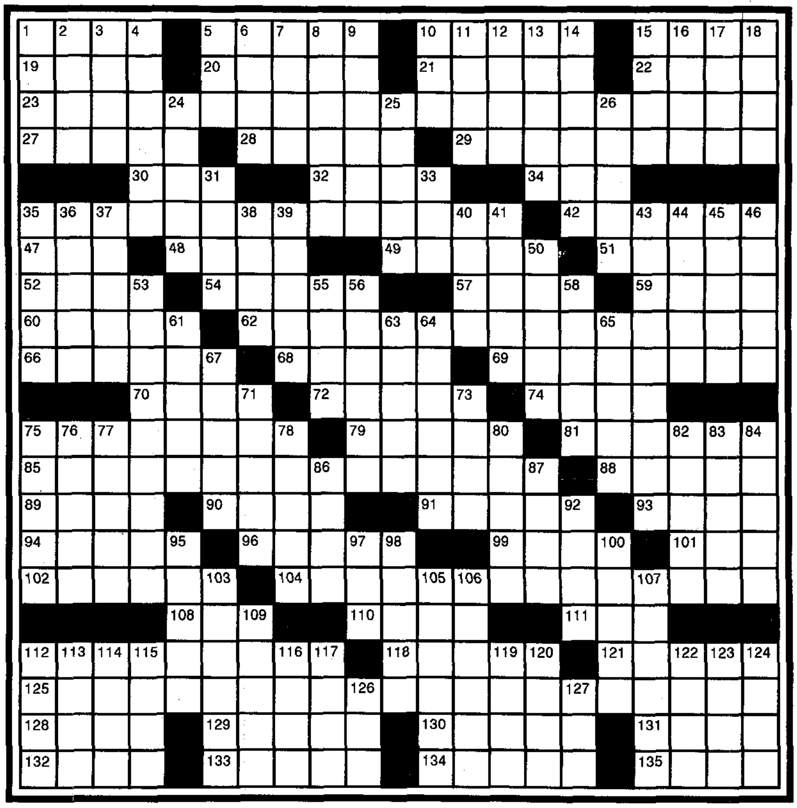
‘DASH IT ALL’: ‘CUE’ CROSSWORD · BY MAURA B. JACOBSON

ACROSS

1 Egypt’s Al-Bahr
5 Drawing, dining, etc.
10 In —— (reeling)
15 “—— on first?”
19 —— even keel
20 “—— Like It”
21 Sierra ——
22 Pompeii girl
23 ——
27 “I Left My Heart —— Francisco”
28 Eaten away
29 “Sweet are —— adversity”: Shak.
30 Looby- ——
32 Holl.
34 551, Roman style
35 ——
42 Kind of hymn
47 Grège
48 Eins, zwei, ——
49 Jazz dance
51 Swedish coin
52 Aural
54 Genders
57 “—— River”
59 Doggy-bag contents
60 Hahn and Kahn
62 ——
66 Judy’s contemporary
68 Mother-of- ——
69 Dignifies
70 Fivers
72 Slovenly women
74 In ——
75 Time beforehand
79 Marner’s creator
81 —— Panza
85 ——
88 Finch’s kin
89 “—— corny as . . .”
90 Edda, e.g.
91 “No such thing —— weather”
93 —— qua non
94 Literary gathering
96 Groove
99 Biblical prophet
101 Shogun’s Tokyo
102 Used a springe
104 ——
108 Mal de ——
110 And —— (et cetera)
111 Ladieswear
112 Flamenco accompaniment
118 Not illegal
121 “Toujours l’——”
125 ——
128 —— off
129 “—— Macabre”
130 Cyclades’ sea: var.
131 —— monster
132 “This one’s ——”
133 Witch of ——
134 Raison ——
135 And others: abbr.

DOWN

1 —— lay me . . .”
2 Look ——
3 —— Porsena
4 Ultimate goal
5 Actor Vallone
6 Bone: comb. form
7 —— and terminer
8 Mormon angel
9 English county
10 —— mode
11 Calendar abbr.
12 Winnie the ——
13 “The Lady ——”
14 Astronomer’s cloud
15 Coquettish trick
16 Masons’ totes
17 “——Clock Jump”
18 Esne’s acquaintance
24 “You’re —— Smoothie”
25 Riga citizens
26 As black ——
31 Items for Charon
33 Nissen ——
35 Endured
36 Photo finish
37 Santa ——
38 “The ——” (1977 film)
39 Snafu
40 “Arrivederci ——”
41 Be histrionic
43 Sale for “The Music Man”
44 Recurring hourly
45 —— nous
46 Mummers’ wear
50 —— -blank
53 Edward the ——
55 Chemical endings
56 Libra
58 Don’ts
61 Slyly disparaging
63 Yours ——
64 —— Thule
65 “—— a Stranger”
67 Have —— in the hole
71 Organ levers
73 Heard at tearjerkers
75 —— is as good as a mile
76 “—— is an Island”
77 “ . . .that bloom in the spring, ——”
78 Archie’s wife
80 “And so ——”
82 Town ——
83 —— Kush
84 “That’s —— you!”
86 Same as 47-Across
87 Ergophobic
92 Olive ——
95 Thread: prefix
97 Electees
98 Hermann’s leader
100 Placement of troops
103 Lay bare
105 Made turbid
106 Confine the canary
107 Detriment
109 Type of rampart
112 —— -nine-tails
113 “—— o’clock scholar”
114 Stanch
115 Ocean motion
116 Act as caretaker
117 No great shakes
119 “—— a man . . .”
120 Vail lift
122 Step ——!
123 W. campus
124 “Camino ——”
126 Chemin de ——
127 Cather’s “—— of Ours”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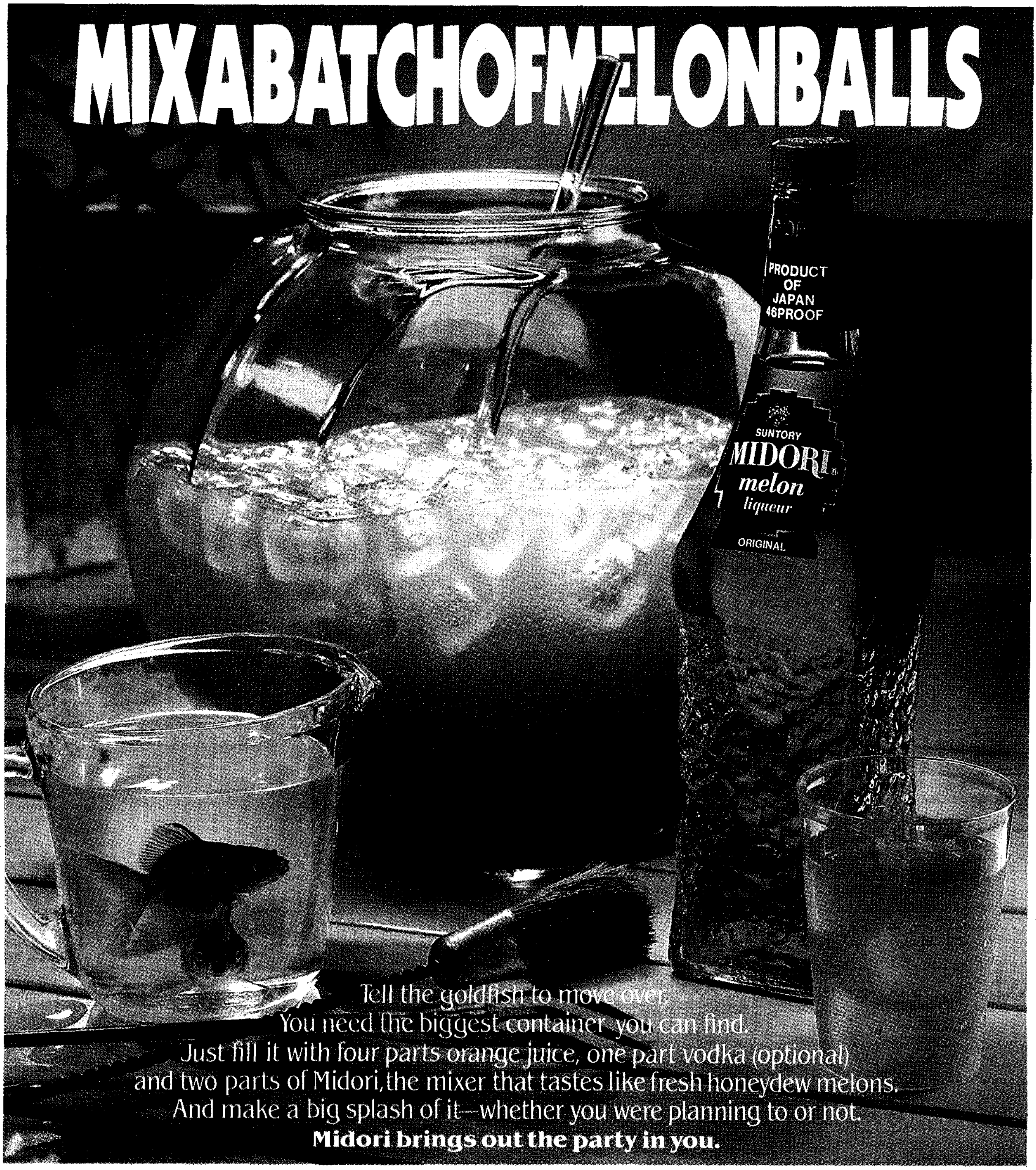
Solutions to last week’s puzzles appear on page 98.

MIXABATCHOFMELONBALLS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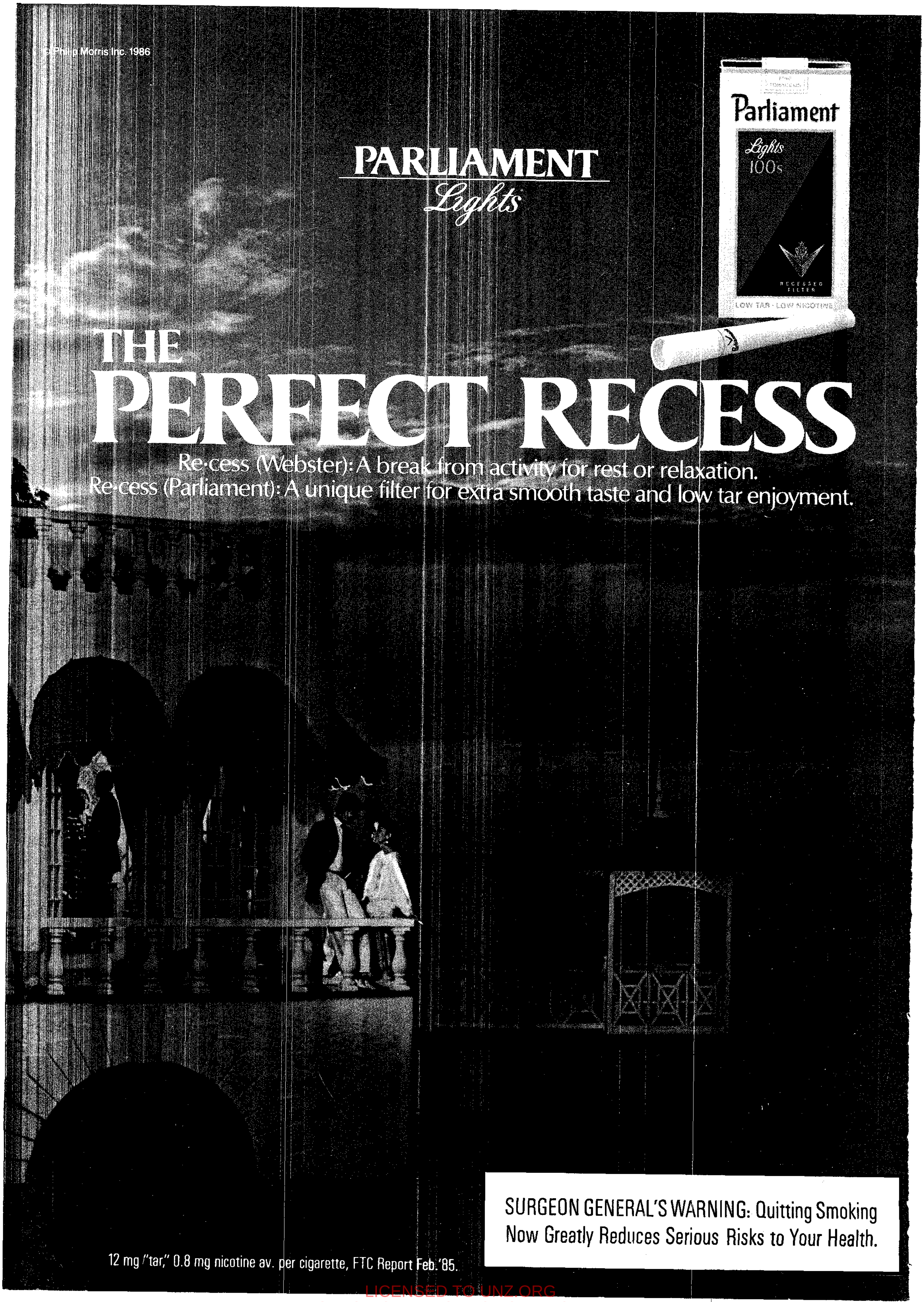
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Re·cess (Webster): A break from activity for rest or relaxation.
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12 mg "tar," 0.8 mg nicotine av. per cigarette, FTC Report Feb.'85.